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# THE NEW YORK



# DRAMATIC MIRROR

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PRICE TEN CENTS.



MINNIE DUPRE.



# The Matinee Girl



Two actresses at present exploit the entrance of vice and virtue upon the stage at the Criterion and the Garden Theatre.

One of them is naturally lank; she has cultivated her lankiness to such an extent that she is supposed to exemplify the Burne-Jones girl, that have to be measured with a yard tape, but never by a foot rule.

The other was a naturally heavily built woman, who, however, was the very living personification physically of the type of woman that she best portrayed.

But with the old feminine logic that causes women to wear hats that are in fashion, rather than hats that suit their faces, she has decided to cultivate the obliterated curve and the accented neck bone and scrawny shoulder, and has, in so doing, deliberately sacrificed the greatest charm she ever possessed, one that she owned uniquely and held against all comers.

It is quite possible for an actress to assume a role and give it her own conception in her portrayal, but to attempt to cultivate a new physical personality is too great a risk for any woman of the stage or on it to try.

It is a personal sort of matter, and the only good that can be done in writing about it is to warn others from the same mistake.

For there are any number of women of the stage now battling with this awful problem of pounds of flesh.

Romantic stars, ingenious and comic opera queens realize that it is the tragedy of tragedy to them and, in a sort of panic, they are willing to do anything that will thin them down.

There are doctors one can employ nowadays who will guarantee to starve and rub and walk you to a condition of skeletonization within a few months.

Their methods are too violent to be healthful and they leave women weak, anemic creatures, without charm or vitality. Even the hair loses its healthful electric crackle and the eyes become listless under the dose that these doctors administer to their victims.

But the victims unflinchingly announce that they have gotten rid of forty or fifty pounds in so many months, and they never seem to take note of all else that they have lost—health very often and the charm of health, that should always be rated as it deserves.

It is not necessary that women should become monsters or heavyweights so long as they are careful to guard against any tendency toward an accumulation of flesh.

There are plenty of healthful means, walking, riding, massage, swimming, steam baths and certain restrictions in the means that cannot be called dieting.

But once a woman allows herself to get above the figure at which she purposes to keep and of which she should notify herself by weekly weighings, then she might just as well throw up her hands.

The taking off of thirty or forty pounds by violent measures is bound to leave evil in its train more awful than the pounds themselves.

It costs money to keep one's weight in bounds, but it costs health and strength and vitality to make a lightning change from a heavyweight to a slim Christmas card girl in one summer.

Miss Harned's personation of that weirdly unpleasant young woman Iris is severely handicapped by just this mistake on the part of the actress.

And it is all the sadder in her case, for sturdily built as Miss Harned was, she never suggested fatness. In her new form she is an eloquent illustration of the fact that to be weightlike is not sufficient.

This actress has managed to become a ghost of herself during her vacation and she may no longer be annoyed by the critic's persistent claim that she is "chubby." But her chubbiness was far more charming than her new lines.

The physical individuality, which was always so extremely marked with her, has vanished and with it has gone something magnetic, stirring, convincing—something that has crudely been designated as the "hypnotism of beef."

In her old person no one could ever accuse Miss Harned of lacking in the allurements of physical and fleshly charm.

It was more compelling than any other attribute that she possessed, and even when she played Tribby, the toy of the studios, with a manner and an accent suggesting an Oriental princess, still she carried conviction in her plenteous temperamental expression, which one critic expressed wonderfully when he spoke of the corn and oil and wine in her face.

He omitted the pepper and salt for he was discriminating in his hyperboles. But a woman cannot step out of a pronounced type like that as she would out of a petticoat.

No matter how she may disdain it she must abide by it. She need not make the most of it, but she can make the best of it.

And she can always comfort herself with the reflection that there are many art critics,

as in Japan and elsewhere, that are not fond of bones.

Mrs. Campbell's lankness and lankiness have become a part of her individuality because she has been clever enough to realize that even deformity can be made the fashion, if one goes about it the right way.

Instead of padding, or fattening, or wearing gowns that would tend to conceal the somewhat odd lines that she possesses, she has featured their very oddness, perhaps because they are unique.

Miss Harned's stalwart beauty was quite as unique in its way. She used to resemble in many of her roles the portraits of famous Frenchwomen of the courts of Henry of Navarre and Louis Philippe and intervening monarchs—women who had immense influence in their time.

But the new Miss Harned is a person who has cultivated a certain awkwardness, suggesting Mrs. Campbell's peculiarities, as well as Duse's mannerisms, unpretty ones, and the result is that her Iris is uncharismatic, absolutely without physical charm and lacking any intellectual suggestion which would have given a note of tenderness or womanliness to this Iris of the gutter, who never once rises above a Picaresque Circus, even when she loves.

A woman on the stage must dominate, either by her art or her intelligence, to such an extent that the shape of her shoulder blades really doesn't count, or she she must have the bodily charm, like Langtry, which makes all things possible.

Is it possible that clever Pinauro ever intended his Iris to mislead, whine, sob, rant and chew the rag through his interminable acts in this fashion?

The spectacle of the woman who sells herself for luxury and then hams back in her cushioned chair and wrings her bediamonded hands and rines over the bargain she has made—in the name of love—is the very caricature in his catalogue of unpleasant heroines.

And Miss Harned's still more unpleasant interpretation of the part would make one of her old adventures roles seem like a glow of really healthy flesh and blood wickedness.

Or was this part perhaps written for Mrs. Campbell, who was degraded upon to add the charm of her fascination to the role? It could never be redeemed, but it might be made possible.

The parting between Iris and her lover in the cold, gray, misty morning is nothing but a bore from start to finish.

They have been sitting up all night to say good-by, but it's only silly, not sad, and you find yourself yawning in sympathy, not weeping.

For once Miss Spang with her healthful, dough-like, complacent personality fairly glowed as a contrast. It reminded one of those patent medicines ads—"Before and After Using."

I hope Miss Spang will never try to be a sylph. She'll be like two yards and a half of macaroni if she does, while as it is she is stolidly healthful and wears her gowns as magnificently as an extra-size model in a cloak department.

The woman she impersonates promises to be a good sort, but she gets under when Iris slumps. In fact, they are all a lot of first-class cads and cadettes, the persons in this play, even Croker, who becomes, as he himself terms it, a "hanger on."

Then Maldonado is so hopelessly horrible, cleverly played as the part is, a cross between a wine agent and a bookmaker. How he ever happened to be tolerated by decent people Pinauro will have to explain in a sequel.

Women are driven to a great many desperate straits, but really Maldonado is the limit! Miss—even rich men—cannot be so scarce in London as all that.

Pinauro hasn't even taken the trouble to make his people talk cleverly in Iris. The lower returns after his fortune-making venture in America and the woman tells him her story, pitiful even in its utter degradation.

"I'm very sorry," he says, listening his eye on the wall paper; "I'm very sorry!" and thus adds himself to the collection of well dressed half-breeds in the play.

We might excuse Pinauro for being immoral—we've never known him in any other way—but at least he might not have been stupid.

And he might have given us one character in the lot that suggested a real man or a real woman of half decent instincts, instead of degenerates catering to passions that they call love.

## A STOLEN STORY.

Some years ago Mary H. Pike, the "Giddy Gusher" of The Mirror, contributed a little story called "A Tribute of Song" to her column in this paper. The story was of a pretty incident in the life of Paragon Ross, when the singer went to the funeral of a poor working girl, and, disgusted with the unsympathetic manner of the officiating clergyman, she arose and sang the hymn "Angels Ever Bright and Fair" in a magnificent fashion that charmed and uplifted the little company. The story was reprinted in the volume, "The Giddy Gusher Papers," published by The Mirror in 1898.

In the Evening Journal of Sept. 27 there appears an article, signed by Margaret Stowe, entitled "Why Do Some Women Wear Such a Hard Expression on Their Faces?" The principal part of the article is a paraphrase of the Giddy Gusher's "A Tribute of Song." Some of the sentences are, indeed, copied word for word. Miss Stowe has made a great "find" in "The Giddy Gusher Papers." The book contains fifty other stories that might be paraphrased with profit to the paraphraser. But there is danger in pursuing such a course—since many thousands readers found and enjoyed "The Giddy Gusher Papers" a dozen years ago.

## NINNIE DUPREE.

THE MIRROR this week publishes on its first page a portrait of Minnie Dupree, who after more than ten years of able and conscientious endeavor in the profession has graduated to the ranks of stars in the title-role of Beniah Marie Dix and Evelyn Greenleaf Rutherford's comedy, "A Rose o' Plymouth Town," which, following a brief but successful preliminary tour in other cities, is now being presented at the Manhattan Theatre. Miss Dupree has to her credit genuine hits achieved in Held by the Enemy, The Two Little Vagrants, For Fair Virginia and other plays, as well as in the support of numerous well-known actors. Her notable performance as Clara Hunter in The Climbers with Anella Bingham's company at the Bijou Theatre both season before last and last season, is remembered with pleasure by many, and in "A Rose o' Plymouth Town" Miss Dupree has substantially proven her right to the enviable position in the estimation of the public she has attained.

See page 22 if you do not know the latest song.

## NEW THEATRE AT GRAND RAPIDS.

The New Powers Theatre at Grand Rapids, Mich., is a thoroughly modern theatre, meeting the needs of the city. The cost has been nearly \$75,000, that was furnished by W. T. Powers, J. W. Spencer and other philanthropists of the city. The architect is Colonel J. M. Wood. The house is on the ground floor, is elegant and furnished with an abundance of extra. The seating capacity has been increased to 1,700. The chairs are large and well designed. The most attractive feature of the house is the proscenium arch, that extends in elliptical form from the stage opening nearly to the gallery, forming a screen very good that tends to make the scenery very good. There are no balcony boxes to break the strong sweeping curves. This arch is lighted with eighty-four incandescent lights placed behind holophane globes. The four boxes on the lower floor are finished in old ivory effects and hung with on-bleed red plush curtains in harmony with the prevailing decorations. The certain represents a quiet, restful landscape. An adjacent curtain will be used between the acts. The vestibule, lobby and foyer are spacious and are finished in mahogany and marble, while the boxes are of mosaic. A feature of the house is a large retiring room for women at the house is a large room in Louis XVI style. The smoking-room is in old Dutch style and has a tile floor. The heating and ventilating of the house is by the fan system that changes the air in the theatre every fifteen minutes. The stage is 40 feet deep, 60 feet wide, with a height of 60 feet from stage to gridiron, while the proscenium opening is 25 feet. There are fourteen large dressing-rooms, well ventilated and furnished with hot and cold water. The stage electric apparatus is of the latest type. Colonel J. M. Wood has leased the house and will be its manager.

## NEW ZIEGFELD STARS.

Grace Van Stradford, at present prima donna of The Bostonians, has signed a contract with Moros Ziegfeld, Jr., to star under his management for three seasons of thirty weeks each, commencing next Fall. Miss Van Stradford will appear in comic opera, of the more legitimate and romantic order. Miss Van Stradford, at the expiration of her contract with Mr. Ziegfeld, states that she will furnish the comic opera stage for grand opera, and to that end will spend her vacations in study abroad.

Mr. Ziegfeld has also signed a contract with Mlle. Elise de Vere, the well known and popular French singer and comedienne. Mlle. de Vere will come to this country to star in musical comedy under Mr. Ziegfeld's management next September. She will act in English and is said to be already quite proficient in this language. Mlle. de Vere, who is deemed by the French a beautiful woman, is now filling an engagement in Dresden.

Mr. Ziegfeld now has a number of other plans for his recently acquired stars, and with the direction of the tours of Anna Held and Edna Aug has abundant work before him.

## JOHN ARTHUR FRASER DEAD.

John Arthur Fraser, the playwright, died at his home in this city on Sept. 30. He was a native of Canada and was about thirty-eight years old. When a boy he went to Chicago, where he was engaged in newspaper and dramatic work until three or four years ago, when he came to New York.

Mr. Fraser was a remarkably prolific writer. Altogether he turned out in the neighborhood of eighty plays and sketches, nearly all of which were produced in the melodramatic theatre and by the stock companies.

My reason of his methods he was frequently in the courts as plaintiff. He brought numerous suits against managers who, he claimed, infringed upon his copyrights by producing dramatizations of novels and original plays.

The funeral services were held in the Church of the Redeemer on last Wednesday afternoon.

## AMONG THE DRAMATISTS.

Willard Holcomb is rewriting his play called Gringoire, the Street Singer, in which Homer Lind proposes to star ere long.

Charles Major and James McArthur have nearly completed their joint dramatization of Mr. Major's novel, Dorothy Vernon, that is to be produced in the near future.

Arthur Wellington is rehearsing a play entitled The Affairs of Man, for production at Union Hall, Boston, on Nov. 4. During the season he will produce several other plays and is also at work on a musical comedy in three acts, called The Wanderer, the scene of which is laid in Germany at the present time. Mr. Wellington has rewritten The Union Spy for G. A. R. presentations.

Mary Russell Hardy, of Washington, D. C., has written a play entitled The Steel King, the story of which is said to be founded on incidents in the life of a well-known steel magnate. The scenes occur in Lorretto, Pa., and in New York city. The play will be produced in Washington during the season.

Opie Read, the playwright and novelist, has signed contracts to give into the hands of the Charles and Courtenay Company, as agents, the entire product of his pen in the dramatic field. He is now engaged in writing a new play, and he is just completing a sketch that will likely be presented soon in vaudeville by a prominent actress.

## ENGAGEMENTS.

F. Wade Cleveland re-engaged for the leading juvenile part in A Jolly Man's Troubles, George B. Jackson, by Fisher and Riley, for Floradora (Eastern).

Moragay Jack Simonds, with The Minister's Daughter.

Marion Chester, specially engaged to play leads with the Cook-Church Stock company until the recovery of Lottie Church from the injuries she received while playing at Wall River, Mass., recently.

Lydia Dickson, to play the lead in The King of Detectives, opening this week.

Olivette Tre-Mayne, who recently returned from Europe, for The Sleeping Beauty and The Beast.

Paul J. Ford, for The Great Ruby.

Charlotte Nicoll Weston, resigned from The Climbers to originate a part in Huckleberry Finn.

Anne Le Bureau, with Flo Irving, to appear in the new play, Miss Kidder.

Faythe Gibbons, with George Sidney in Busy Day.

Ada Zell, for the lead in The Volunteer Organist.

George Wright, for The Suburban.

W. J. Galt, for Love and Ruin; Beatrice Yee-Sun, Alvin York; Mr. Frank Lavarine, Jessie Le-guer, Fred Roberts, Frank Lavarine, J. W. Newton, M. Alexander, Sam Kline, Frank Burt, and Professor Werner.

Clarence Livingston, for The Messenger Boy.

O. B. McArthur and Maude Durand, for The Power Behind the Throne.

J. de Grignon, for The Power of the Cross.

Howard Brandon, for Around the World in Eighty Days.

Samuel K. Chester, for Polonia, in Hamlet, with Walker Whitehead.

Elizabeth Egan, Mabel Vye Denbrough, Elsie Shepherd, and Ida Hooper, for Tommy Not.

Sigita Edwards, for the part of Mr Victor Shallamar in The Silver Slipper.

Hubert Wilke, Knox Wilson, and Louise Boyce, with Anna Held.

Miller and Bryan, for specialties with the Howard-Dorset company.

Alma Gardner, re-engaged for the part of Jean Devereux in A Good Bye to Con Hollow.

Margie Lytton, to play Kitty Rand in The Moth and the Flame.

Manuel Alexander, for the lead in Love and Ruin.

Paul Wyne Grether, for the juvenile part in The Black Hand.

Mildred Hyland, for the part of Edith in The Con- vict's Daughter (Eastern).

Nestor Lannon, Helen Treacy, and Adelaide Whyal, with James O'Neill.

## REDECTIONS.

Manal Lockley, formerly the contralto of the Boston Lyric company, has been engaged by The Bostonians.

The Village Postmaster is playing to such large houses in the West that special matinees are being given in even the smallest cities visited.

David Hughes and George Walden in Up York State will be the attraction at the Fourteenth Street Theatre during Christmas and New Year's week.

The Fatal Wedding will, it is said, fill a three weeks' engagement at the Academy of Music this spring, and for Mrs. Childers's sake is to follow at the same theatre for a like period.

Charles Willard has arranged to present the play, Alvin Judys, in the theatre of the Proctor circuit, beginning on Oct. 25.

Sarah Bernhardt has ordered a new play from Victorien Sardou. It will be called The Descent.

Brandon Tynan's engagement at the Fourteenth Street Theatre in Robert Emmet has been extended to Oct. 25.

Agnes Harned will open a season in a repertoire of her plays on Oct. 27. Albert Andrus will be her chief support. The tour will be under the management of the Richard Amusement company.

Madame Nellie Melba arrived at Melbourne, Australia, on Sept. 21, after an absence from her home of sixteen years. Her father came from his home at Albany to welcome her, and the excitement of the meeting caused a blood vessel in his brain to burst. He is now lying in a serious condition, and consequently Madame Melba has postponed the opening of her Australian concert tour. The series of concerts is to be the most brilliant ever given in Australia. The government has placed the railways at Madame Melba's disposal, and the Governors of the different colonies will act as the great soprano's hosts during her visit.

Henry W. Savage has accepted a new opera by Henry M. Baum, Jr., and Alfred G. Nobyn, that he purposes producing during the season. The manager has also agreed to produce all the operas these authors may write in the next five years.

When Johnny Comes Marching Home was produced in Detroit, Mich., last evening.

George Ober has been engaged to originate the role of Simon Bassett in Jerome, a Poor Man.

A series of Sunday night concerts was inaugurated at the Fourteenth Street Theatre on Sunday evening.

The Fatal Wedding is being presented in England in a new form. The play has been divided into five acts, instead of the four in which it is played in this country, and a new church scene has been inserted. The melodrama has met with great success in London.

Manal Lockley, a San Francisco amateur, has decided to enter the profession and will shortly come West to accomplish her purpose.

Adels Ritchie has dressed a mechanical doll in imitation of the costume she wears in the second act of A Chinese Moneybag and has presented it to the Jewish Orphan Asylum of Brooklyn. The doll is to be turned off and the proceeds added to the general fund of the asylum.

Aubrey Boucicault signified his retirement from the cast of Floradora by giving a tea to the members of the company after the matinee on Wednesday.

Paula Edwards, who recently retired from the cast of The Indiscreet, will have a principal part in My Fiancee, that A. H. Chamberlain is to produce. Mr. Chamberlain, by the way, has almost recovered from his illness.

Ella Miller, leading woman of St. Portine's company, was severely injured in a railroad accident Sept. 27 at Brookings, S. D. She is now under treatment.

Lyndale Allison, of A Jolly Man's Troubles company, is lying ill at her home at Ada, Okla.

Daisy Green, who came into prominence as a member of the original Floradora sextette, has been engaged by John C. Fisher for the role of Judicia in The Silver Slipper. The part is regarded as an important one.

The members of Robert Edison's company tendered that actor a complimentary supper after the performance of Soldiers of Fortune at the Savoy Theatre last Friday evening, in honor of the one hundred and fiftieth presentation of the play.

Edna Aug, who is to star this season under Florenz Ziegfeld, Jr.'s management in former Anna Held productions, arrived from Europe last Tuesday on the Kaiser Wilhelm der Gross.

The French play selected for the annual production of the Cercle Francaise of Harvard University this season is Les Monteurs, by Corneille. It will probably be played in Cambridge and Boston only.

Charles Fleming called on Le Sorelle for Paris last Thursday. He will remain there a year.

Walter Gale, the original Happy Jack of The Old Homestead, has joined A Jolly American Tramp to play the leading role of Happy Jack Porter.

The new melodrama, Old Sleuth, was presented for the first time on any stage at Jacob's Theatre, Elizabeth, N. J., Sept. 23. A fair audience was present. The play is an adaptation of Charles Garvice's novel of the same title. Hal Stevens played the title-role.

Marie Heath will star next season in a new play by Carrie Clarke, now being written. The tour will be under the direction of Busco and Holland.

The Townsend Vaudeville company stranded at Galveston, Tex., Sept. 21. A benefit was given the members of the company Sept. 25.

Arthur J. Pichens was granted a divorce in Chicago on Sept. 27 from Agnes Rosemary Purcell.

Lord Francis Hope secured an absolute divorce from May Yoke in London on Oct. 1.

Funeral services were held over the body of Mrs. Belle Rose, who was killed on Sept. 27 by her husband, Harry Rose, on Sept. 25. Only the immediate relatives of the dead woman were present. The remains were buried quietly in Woodlawn Cemetery.

C. Brame and Mary Griffin, of the For Her Sake company, were married at Hampton, Ia., on Sept. 24.

Mabel Kent (Mrs. Henry Rodolph), of the Old Jed Prothy company, was forced to undergo an operation last Wednesday at the Bridgeport General Hospital, at Bridgeport, Conn. On the day of the operation Miss Kent's father was buried at Detroit, which made it doubly hard for her. She will be confined to her bed for six weeks or more. Bijou Washburn joined the company on Wednesday morning and played Miss Kent's part that night.

It is stated that Joseph Herbert has been engaged to stage Tommy Hot at Mrs. Osborn's Playhouse, and that the first performance will occur not later than Oct. 15.

Wednesday matinees will be omitted at the Criterion Theatre during the rest of Virginia Harned's engagement.

The Along the Mohawk company, of which Julia Kingsley and Nelson Lewis are the co-stars and George C. Dent the manager, closed for reorganization on Oct. 1. The members of the company were taken back to Chicago, their starting point, by the management. The reorganized company will open on Nov. 1. The play proved a success during its tour.







**ROGER NEVIN'S OPERA HOUSE (James**



to good house; performance fair.

## IDAHO.

**WALLACE-MASONIC TEMPLE** (J. J. Fisher, manager): The Diamond King Sept. 25; good house; performance fair.

**BOISE CITY-COLUMBIA THEATRE** (James A. Fisher, manager): The Diamond King Sept. 25; good house; performance fair.

**POCAHONTAS-AUDITORIUM** (Charles H. Fisher, manager): The Diamond King Sept. 25; good house; performance fair.

**CALDWELL-OPERA HOUSE** (A. F. Fisher, manager): U. T. G. Sept. 25.

## ILLINOIS.

**ALTON-TEMPLE THEATRE** (W. M. Savage, manager): The Diamond King Sept. 25; good house; performance fair.

**GALVESTON-AUDITORIUM** (F. R. Savage, manager): The Diamond King Sept. 25; good house; performance fair.

**LINCOLN-BROADWAY THEATRE** (Charles H. Fisher, manager): The Diamond King Sept. 25; good house; performance fair.

**CANTON-GRAND OPERA HOUSE** (Chamberlain, manager): The Diamond King Sept. 25; good house; performance fair.

**DECATUR-POWERS GRAND OPERA HOUSE** (C. J. Powers, manager): The Diamond King Sept. 25; good house; performance fair.

**ROCK ISLAND-ILLINOIS THEATRE** (Chamberlain, manager): The Diamond King Sept. 25; good house; performance fair.

**MONROVIA-PATHE OPERA HOUSE** (H. R. Webster, manager): The Diamond King Sept. 25; good house; performance fair.

**QUINCY-EMPIRE THEATRE** (Chamberlain, manager): The Diamond King Sept. 25; good house; performance fair.

**KEWANEE-MCCLURE'S OPERA HOUSE** (C. J. Powers, manager): The Diamond King Sept. 25; good house; performance fair.

**ROCKFORD-GRAND OPERA HOUSE** (George B. Peck, manager): The Diamond King Sept. 25; good house; performance fair.

**AURORA-OPERA HOUSE** (J. H. Plank, manager): The Diamond King Sept. 25; good house; performance fair.

**FRANCIS-APOLLO OPERA HOUSE** (Thomas B. Henderson, manager): The Diamond King Sept. 25; good house; performance fair.

**JACKSONVILLE-GRAND OPERA HOUSE** (G. M. Lettrel, manager): The Diamond King Sept. 25; good house; performance fair.

**MOBILE-WAGNER OPERA HOUSE** (R. H. Taylor, manager): The Diamond King Sept. 25; good house; performance fair.

**DEKALB-OPERA HOUSE** (C. J. Powers, manager): The Diamond King Sept. 25; good house; performance fair.

**MURPHYSBORO-LUCIER OPERA HOUSE** (H. O. Osborn, manager): The Diamond King Sept. 25; good house; performance fair.

**STERLING-ACADEMY OF MUSIC** (M. C. Ward, manager): The Diamond King Sept. 25; good house; performance fair.

**SPRING VALLEY-REINKE OPERA HOUSE** (J. J. Kelly, manager): The Diamond King Sept. 25; good house; performance fair.

**JOIET-THEATRE** (William H. Bulshier, manager): The Diamond King Sept. 25; good house; performance fair.

**CAIRO-OPERA HOUSE** (Benjamin and William, manager): The Diamond King Sept. 25; good house; performance fair.

**SOUTH CHICAGO-NEW CALUMET THEATRE** (John Conner, manager): The Diamond King Sept. 25; good house; performance fair.

**KANKAKEE-ARCADE OPERA HOUSE** (Joseph G. Chandler, manager): The Diamond King Sept. 25; good house; performance fair.

**FREEPORT-GRAND OPERA HOUSE** (A. C. Knorr, manager): The Diamond King Sept. 25; good house; performance fair.

**PARA-NEW GRAND G. W. Smith, manager): The Diamond King Sept. 25; good house; performance fair.**

**MARSHALL-FITHIAN TEMPLE THEATRE** (Victor J. Fisher, manager): The Diamond King Sept. 25; good house; performance fair.

**REYNOLDS-VADAKIN OPERA HOUSE** (J. H. Fisher, manager): The Diamond King Sept. 25; good house; performance fair.

**STREATOR-FLAME OPERA HOUSE** (J. E. Williams, manager): The Diamond King Sept. 25; good house; performance fair.

**CHAMPAIGN-WALKER OPERA HOUSE** (C. F. Hamilton, manager): The Diamond King Sept. 25; good house; performance fair.

**MORRISON-AUDITORIUM** (Lewis and Shelly, manager): The Diamond King Sept. 25; good house; performance fair.

**CLINTON-BENWICK OPERA HOUSE** (H. L. Nichol, manager): The Diamond King Sept. 25; good house; performance fair.

**MATTOON-THEATRE** (Charles H. Fisher, manager): The Diamond King Sept. 25; good house; performance fair.

**OTTAWA-PAWELL'S THEATRE** (C. B. Parson, manager): The Diamond King Sept. 25; good house; performance fair.

**PONTIAC-POLES OPERA HOUSE** (R. D. Folts, manager): The Diamond King Sept. 25; good house; performance fair.

## INDIANA.

**MARION-THE INDIANA** (R. L. Kinsman, manager): The Diamond King Sept. 25; good house; performance fair.

**ELWOOD-OPERA HOUSE** (J. H. Kramer, manager): The Diamond King Sept. 25; good house; performance fair.

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(Continued on page 24)







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LINGTON, W. Va., 6. Charleston 10, Martins-  
burg, Va., 12. Cincinnati 14, Newport News 15.  
ARDS AND FRINGLES' (Saxons and Holland,  
N.): Bransham, Tex., Oct. 7. Savannah 8, Bryan  
Braham 10, Culbert 11, Maule 12, Martin 14,  
Merille 15, McElroy 16, Nelson 17, Longman  
San Angelo 20, Salinger 21, Newburgh 22.  
GLEN: Red Bank, N. J., Oct. 7. Arlington 11,  
m 12, Mt. Holly 13, Harrisburg 17, Pittsboro  
Lebanon 20, Carlisle 21, Westchester 22, Hager-  
stown 23, Martinsburg, W. Va., 24, Chambers-  
burg, Pa., 25.  
L'S, JOHN W.: Chambersburg, Pa., Oct. 7. Penn-  
sylvania 8, Du Bois 9, Brockville 10, Kane 11.  
ALE DICKS: New York city, Oct. 7. Oct. 7.  
SAYLES & KILPATRICK: Yorkton, Ont., Oct. 7.  
Goldboro 12, Raleigh 14, Durham 15, Greensboro  
Winston 17.  
**VARIETY.**  
NI'S BURLESQUES: Philadelphia, Pa., Oct.  
RICAN BURLESQUES: Milwaukee, Wis., Oct.  
Minneapolis, Minn., 12-13, St. Paul 12-13.  
BLAUDE: New York city Sept. 29-Oct. 11.  
RIAN BURLESQUES: Philadelphia, Pa., Oct.  
TON BURLESQUES: New York city Oct. 6-11.  
CLUB BURLESQUES: Toronto, Can., Oct.  
E'S NEW ROYALS: New York city Oct. 6-12.  
CKER JACKS: Pittsburg, Pa., Oct. 12-14, Cin-  
cinnati, O., 20-22.  
EY DUCHESNE: Baltimore, Md., Oct. 6-11.  
EY EXTRAVAGANZA: Cincinnati, O., Oct. 5-  
ERE SHOW (Gale Dolmar, mgr.): Chicago, Ill.,  
6-10.  
ELE DEE DEE: Los Angeles, Cal., Oct. 6-8.  
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ER, MEX. CO., Oct. 9-11. Springfield 12-13.  
A BOLLERS: Newark, N. J., Oct. 6-11.  
Y'S MOON, ENGLISH POLLY: Boston, Mass.,  
6-11.  
Y COMEDIANS: Baltimore, Md., Oct. 6-11.  
Shington, D. C., 12-14.  
Y'S NAM T. OVE: Louisville, Ky., Oct. 8-11.  
Cincinnati, Ind., 12-14.  
Y MONSIEUR DOWD: Springfield, N. Y., Oct. 6-11.  
Y WHITE: Boston, Mass., Oct. 6-8, Lowell,  
Mass., 9-11, Hartford, Conn., 12-14.  
YON HELLERS (Rose Sydney): Philadelphia, Pa.,  
6-11.  
YON HELLERS BURLESQUES (Walter J. Flann-  
gan, mgr.): Boston, Mass., Oct. 6-11, Brooklyn, N.  
12-14.  
Y NEW YORK, JR.: Troy, N. Y., Oct. 6-8, At-  
tomb, N. Y., 9-11.  
Y YORK STARS: New York city Oct. 6-11, Bosto-  
n, Pa., 12-15, Reading 16-18, Philadelphia 19-21.  
YNTAL THROUFAPOUR: Milwaukee, N. Y., Oct.  
Midletown 4, Mattawana 5, Coxsack 10, Norwalk  
11.  
Y AND WOODS: Boston, Mass., Oct. 6-11.  
Y TOPIANS: St. Paul, Minn., Oct. 5-11, Chicago,  
12-14, Detroit, Mich., 15-18.  
Y HUGHES: Cleveland, O., Oct. 6-11.  
Y'S LAVE BUN CHICKENS: Chicago, Ill., Oct.  
5, Milwaukee, Wis., 12-13, Minneapolis, Minn.,  
14.  
YADERO BURLESQUES: Buffalo, N. Y., Oct.  
12-14.  
Y FAIR: Troy, N. Y., Oct. 6-11, Philadelphia,  
12-14, Baltimore, Md., 20-22.  
YER AND FIELDS: New York city-Indefinite.  
Y WOMAN AND SONG: Watertown, Cal., Oct. 7.  
YLANDER & NEW BRITAIN: Watertown, N. Y.,  
11, Pittsburg, Mass., 12-14, Raleigh 15-17,  
18, MEATERS: Minneapolis, Minn., Oct. 6-11,  
Paul 12-14, Chicago, Ill., 15-18.  
**CIRCUSES.**  
YERN BROTHERS SHOWS: Humboldt, Kan.,  
Indefinite.  
YOCKE: New York city Oct. 6-Indefinite.  
YON BROTHERS: Greenville, Tenn., Oct. 7, En-  
dora 8, Merceda 9, Cleveland 10, Cincinnati 11, Cin-  
cinnati 12, Atlanta 13, Memphis 14, Albany 15, Albu-  
querque 16, Kansas 17, Omaha 18, St. Louis 19, Min-  
neapolis 20, Chicago 21, St. Paul 22, Detroit 23, Wash-  
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WOOD (Magician): City of Mexico—Indefinite.



Uncle Tom's Cabin, that is always a big draw



Look at page 22 if you are looking for a good song.

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# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1894.]

The Organ of the American Theatrical Profession

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(BETWEEN BROADWAY AND SIXTH AVENUE)

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THERE is a growing disposition on the part of the press to fight the evil of substitution. This dishonest practice works injury in more than one direction. A man may have an article of peculiar value to the public. It may be an article of food, or a toilet essential, or a medicine, or any one of a large number of things that represents a particular intelligence in the making. After perfecting such an article its inventor or compounder or owner must give it a name and spend much money in putting it forward. Thus to the values represented by the merits of the article and the cost of exploiting it is added the final value of trade-mark, which includes the whole preliminary process.

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Even in the field of the theatre, under the commercial impulse that controls its conduct, actual "substitution" has been imposed upon the public in the form of an inferior company advertised as the original. But theatre managers have found that this does not pay, and there is less of this practice than formerly. The promoters of this principle in all fields should fail, for it works manifold injuries.

## MUNICIPAL THEATRES.

THE subject of municipal theatres has been much discussed in England of late, and the London Municipal Journal has been collecting the opinions of men of prominence in municipal affairs as to such theatres.

Most of the opinions are opposed to municipal theatres on various grounds. The only noteworthy expression in their favor was from the Mayor of Southwark, who said:

I deem that any legitimate amusement, including the elevating influences of municipal music and theatre, is desirable that relieves the monotony, drudgery and depression crowded into much of town life. But until the greatest evil of modern times in large cities and towns is removed—viz., the housing evil, with its demoralizing, depraving and degenerating consequences—which is not to be accomplished without expenditure, no fresh charges should be placed upon the rates. Experience teaches us that the municipal theatre has to be subsidized. Therefore until the great question mentioned above is successfully dealt with I feel it premature on my part to express any opinion as to how municipal theatres should be conducted.

Most of the opposing opinions also considered this question of taxation. The conditions in England that might argue for municipal theatres, of course, are different from conditions in this country. It is within possibility, however, that municipal or kindred theatres may in time be established.

## THE CRITIC'S CRAFT AND CRAFTINESS.

A formidable looking article, headed "The American Playwright, His Art and Artifice," and signed by John Corbin, dramatic critic of the New York Times, was published in the issue of that journal for Sept. 15. Its introductory paragraph starts off as follows:

Those people who complain that under the rule of the Theatrical Syndicate the active playwright has no opening will do well to take a look at the plays now running in the New York theatres. He will see, that is to say, if he has a humble spirit and

a holy desire to be chastised for the error of his ways.

Mr. Corbin's evident anxiety to defend the Syndicate, even when it is not specifically attacked, makes us doubt if he be altogether an eligible person to administer the chastening of which we are supposed to stand in need. This doubt becomes conviction when, in support of his contention that American plays are without exception of mediocre or inferior quality, Mr. Corbin goes on to say:

Last season "Town Topics" had the enterprise to offer a considerable prize for the best amateur American play, and the place that was the prize was so cruel and so theoretically impossible that the other suit came to grief in publishing it that it actually was the best offered.

Now, the well-known and incontrovertible facts of that Town Topics competition are simply these: The prize was "even" by Alfred Allen—a writer absolutely unknown before and since that event—and whose play, entitled Chivalry, was indeed so "impossible" that the Town Topics dramatic editor, Charles Frederic Hirdinger, who was one of the three judges—and the only one of the three representing the paper which offered the prize—drank and publicly dissented from the decision announced by his two colleagues. These two colleagues were Acton Davies, of the Evening Sun, and David Johnson, both of whom extravagantly lauded Chivalry, which Mr. Hirdinger and Mr. Corbin say, and any truly is an impossible play. As for Alfred Allen—whether he may be said to be even eligible for membership in the American Dramatists Club, inasmuch as he has never written a drama deemed worthy of production by professional players at a public theatre. It is obvious, therefore, either that representative playwrights did not enter the Town Topics competition, or else that the award of the prize was arbitrarily and grossly unfair. Aware of these facts, as he must be, how can Mr. Corbin honestly quote such an incident as evidence to prove the incompetency of native dramatists?

He adds, in the line of this section of his argument intended to humble our spirits, that a similar competition in London brought forth results almost as unsatisfactory as the New York one. If the London competition—which, by the way, was not at all similar to the Town Topics affair—proved anything, then, it proved that the British playwrights are no better than their poor bungling American cousins. Such being the case, why do the Syndicate Hirdingers insist on importing English plays by the shipload, when there is native material on hand of not worse, to be had in abundance for the asking?

The body of Mr. Corbin's article, however, is an enlargement upon the proposition which he thus states:

There are seven plays of American authorship on the boards, by name as follows: Robert Emmet, at the Pennsylvania Street Theatre; Mrs. Jack at Wallack's; The Hummy and the Humming Bird at the Empire; Captain Molly at the Manhattan; Hearts Adrift at the Bijou; Soldiers at the New York; and David Harum at the Criterion. As against this, there is a solitary English play, The New Clown, at the Madison Square. The fact that the American plays presented as heavily as no more remarkable—and at the same time less exposed to the contention of those to whom the Syndicate is the root of all our ills—than the fact that, regarded as dramatic literature, they are without exception of mediocre or inferior quality.

Let it be noted that Mr. Corbin here writes of things as they were in the first week of September—which in New York is virtually the last week of Summer, the only season when non-Syndicate productions can find an evening in this metropolis. He might as well have written a month earlier, in midsummer, to prove that as a playground public we are testotally given over to roof-gardens, floating vaudiville and rag-time extravaganzas.

Now, how about those seven plays of American authorship, as against the solitary English play, The New Clown, which latter, Mr. Corbin omits to mention, suffered severe blight in the first frost of early Autumn? Soldiers of Fortune and David Harum are both good and popular pieces, established successes of last season and season before last, respectively. As Mr. Corbin says nothing more about them. Of the other five, Robert Emmet is the work of the young Irish actor who plays the name part in it; Hearts Adrift is the crude dramatization of a smart set novel by an actor's wife, a lady not hitherto identified with either literature or the stage, and The Hummy and the Humming Bird, English to the core, is by an expatriate resident of London, was written for and produced by Sir Charles Wyndham in London, then bought and imported by Charles Frohman, exactly as it is being from the pen of Finero or the late Oscar Wilde. Can any of these three be fairly held up as a typical American product? As for Mrs. Jack, it is at least clean and bright, and an unequivocal Broadway success, which would be degraded by comparison with the stupid and indecent French farces persistently offered by the Syndicate—such as, for example, The Girl from Maxim's. Finally there is Captain Molly. But then, in a discussion of the merits and demerits of an American playwright like Mr. Hirdinger, who has already fairly won his spurs, can one such failure, or a down for that matter, outweigh one such sterling success as his Mistress Nell?

Let Mr. Corbin polish the "prejudices of his opera-glass lenses, and apply to the bunch of now-current English plays the same canons of criticism with which he assailed the American productions. Then possibly the native playwrights may take courage and struggle on, in the hope of finally being able to offer some plausible excuse for their existence.

## AMERICAN DRAMATIST.

### MARY OF MAGDALA.

Preparations for the production of Mary of Magdala by Mrs. Fiske at the Fisk Theatre, Milwaukee, on Oct. 22, are well forwarded, and from all indications this will be one of the most artistic and impressive representations ever seen in the theatre. An enormous impression has prevailed in some quarters that Mary of Magdala has never been seen on the stage. The play was represented at the Municipal Theatre, Bremen, last season, with such remarkable success that the leading theatre, Berlin, as well as most of the other capital theatres of Germany, secured the right to add it to their repertoires. When the question of an American production came up some time before the German production the author expressed the desire that Mrs. Fiske should originate the title part in this country, and Mr. Harrison Grey Fiske secured the sole American rights to the drama. Mr. Fiske has since secured the sole rights to Mary of Magdala for all other English-speaking countries, and a London production is contemplated in good time.

### SAID TO THE MIRROR.

T. H. WINNETT: "The Swing-Taylor Repertoire company advertised to play Deas and Falcace and My Old Kentucky Home, at the Grand Opera House, San Antonio, Tex., recently. The company has no right to either play. I am sole agent for both dramas."

ERNEST SHIPMAN: "Thomas B. Alexander and not Robert Mantell is at the head of Shipman Brothers' Western Prisoner of Zenda company."

ALLISON H. WILSON: "I, and not George Fiske, am playing the part of John Harper in The Village Postmaster now on tour."

FRANK MOSEY KELLY: "Frank M. Kelly and not myself is appearing in For Her Children's Sake."

JULIE WALTERS: "Kindly correct the statement in last week's Mirror from Alpena, Mich., to the effect that Elmer Walters' Slide Tracked played there. Elmer Walters has no connection with my production of the play."

GILL AND FITZGERALD: "It is not E. J. Carpenter's A Little Outcast that is playing in the East. Our company alone is playing that territory. Mr. Carpenter's attraction is playing the Western States."

## QUESTIONS ANSWERED.

[All replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Questions regarding the characters of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

A BUREAU: The company you inquire about has closed.

A. W. D., Philadelphia, Pa.: Barney Gilmore is starring in Edinboro in New York this season.

M. T., Burlington, Mass.: "The Viceroy of Wakefield" has been dramatized. Ellen Terry played in a version entitled Olivia.

H. G. L.M.: The Silver Slipper is to be produced at the Broadway Theatre, New York, Oct. 27.

Seneca Falls, New York: The picture by Millet that inspired Edwin Markham to write "The Man with the Hoe" is entitled "The Anguish."

R. B., Philadelphia, Pa.: Write to Mrs. Cynthia Weston-Aiken, chairwoman of the Professional Women's League, 108 West Forty-fifth Street, New York.

A. R. E., Boston, Mass.: The Teatro Nacional at San Jose, Costa Rica, cost over \$1,000,000 in gold. It is considered one of the finest playhouses in the world. It was built by the Government and by private subscription. The building is both fire and earthquake proof, being built of iron and heavy granite blocks. The decorations are in light olive with gold trimmings. Beautiful paintings and frescoes cover the walls of the foyer and retiring rooms. There is a pit, three tiers of boxes and a gallery. The seating capacity of the house is only 1,000. The house was opened in 1897 by a French opera company. Only one or two attractions have appeared since then, as San Jose is completely out of the line of travel taken by companies touring through Central and South America. The Teatro Juarez in Guaymas, Mexico, is also considered one of the world's finest playhouses, having cost nearly \$2,000,000. It is also supported by the Government. Twenty years were passed in its construction and it has never been used. The exterior is very fine architecturally and the interior is very elaborately decorated, the prevailing color scheme being red and gold. The upholstery is of a heavy material with real gold trimmings. Both of these houses are equipped with a complete system of electric lighting and the dressing rooms are large and comfortably furnished.

P. P. S., New Hartford, Conn.: The plays produced on Dec. 31, 1901, in New York were Francisco da Rimini at the Victoria and Der Tausel at Lee at the Germania. The cast of Francisco da Rimini was: Malatesta, Mark Panton; Landotto, Otto Skinner; Paolo, Aubrey Boncourt; Papa, William Norris; Guido de Palencia, R. A. Lister; Cardinal, Frederick Van Ness; Rose, Fletcher Norton; Lucretia, Walton H. Pyre; Captain, F. Van Ness; Messenger, John Boylan; Officer, Edward Dillon; Taddeo, Paula Gley; Francesco, Marcia Van Dresser; Rita, Gertrude Norman. The cast of Der Tausel at Lee was: Machella, Emil Berla; Dr. Sternberg, Theodore Bellman; Emilia, Marie Berles; Graf von Strachinsky, Aug. Walter; General, Christ Schoner; Madame Barona, Johanna Frankel; Sonorita Ervuria, Ada Blanche; Augustus Schieveling, Marie v. Weyern; Peters Altgumb, Louis Frustorius; First Cowboy, Herman Garold; Second Cowboy, Willy Schaff; Third Cowboy, Max Cronan; Fourth Cowboy, Louis Koch; Street Cleaner, Max Bauchwitz; Policeman, Fred Koerner; Ein Herr, Wilh. Mertens; Eine Dame, Emmy Forrester; Madame Thaisa, Nellie Wells; Hilda, Henry Valberg; Messrs. Kiefer, Gabe, Louis Koch; Gabe, Fritz Brand; Thaisa, Willy Born; First Indian, Fritz Mueller; Second Indian, Minnie Sharp; Police Captain, Franz Erlau; Heinrich Dabelstein, Adolf Phillip.

## AMATEUR NOTES.

The dramatic society of Columbia University, comprising undergraduates, will produce an old English play this season instead of the usual variety comic opera. The reason for the change is that the past productions of the society have not been peculiarly successful, and the presentation of a play is less expensive than that of a comic opera. Brander Matthews will assist in staging this season's offering.

It is rumored that the Amaranth Dramatic Society, of Brooklyn, is to disband and later reorganize as a social club. It is said that the trouble arose from the lack of enthusiasm on the part of the club's members and from the lack of sufficient talent to fill parts in any plays the club may give. This latter point is denied, however, by both Harry Boccia, the dramatic coach for the club, and by Dr. T. A. Gullina, a member. What the final outcome of the difficulty will be is not known.

The Students' Dramatic Club of New York have planned to give two plays at Carnegie's Lyceum this season. Dr. William Bradley is president of the club and C. D. Knapp is the secretary.

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THE HOUSE OF THE DEVIL. By Robert Bill Longmire.



## A high-contrast, black and white portrait of a man, likely a historical figure, looking slightly to the left. The image is framed by a thick black border. The man's face is the primary light source, with deep shadows on the right side of his face and neck. He appears to be wearing a dark, high-collared garment. The overall style is reminiscent of a woodcut or a heavily processed photograph.

All of the late song successes are mentioned on page 22.



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THERE is a growing disposition on the part of the press to fight the evil of substitution. This dishonest practice works injury in more than one direction. A man may have an article of peculiar value to the public. It may be an article of food, or a toilet essential, or a medicine, or any one of a large number of things that represents a particular intelligence in the making. After perfecting such an article its inventor or compounder or owner must give it a name and spend much money in putting it forward. Thus to the values represented by the merits of the article and the cost of exploiting it is added the final value of trade-mark, which includes the whole preliminary process.

There is probably no reader in search of some specific article of commerce of which he might at the moment be in need that has not suffered an insult to his intelligence in the attempt of the merchant to whom he has applied to foist upon him some substitute. If the article is sought in the drug shop the druggist has something of his own that he would impose upon the intending buyer for reasons not necessary here to explain. If the article is one of food, the grocer would substitute an inferior article upon which he might make a larger profit. The intelligent buyer always should rebuke these dishonesties of trade.

Even in the field of the theatre, under the commercial impulse that controls its conduct, actual "substitution" has been imposed upon the public in the form of an inferior company advertised as the original. But theatre managers have found that this does not pay, and there is less of this practice than formerly. The promoters of this principle in all fields should fail, for it works manifold injuries.

## MUNICIPAL THEATRES.

THE subject of municipal theatres has been much discussed in England of late, and the London Municipal Journal has been collecting the opinions of men of prominence in municipal affairs as to such theatres.

Most of the opinions are opposed to municipal theatres on various grounds. The only noteworthy expression in their favor was from the Mayor of Southwark, who said:

I deem that any legitimate amusement, including the elevating influences of municipal music and theatres, is desirable that relieves the monotony, drudgery and depression crowded into much of town life. But until the greatest evil of modern times in large cities and towns is removed—viz., the housing evil, with its demoralizing, depraving and degenerating consequence—which is not to be accomplished without expenditure, no fresh charges should be placed upon the rates. Experience teaches us that the municipal theatre has to be subsidised. Therefore until the great question mentioned above is successfully dealt with I feel it premature on my part to express any opinion as to how municipal theatres should be conducted.

Most of the opposing opinions also considered this question of taxation. The conditions in England that might argue for municipal theatres, of course, are different from conditions in this country. It is within possibility, however, that municipal or kindred theatres may in time be established.

## THE CRITIC'S CRAFT AND CRAFTINESS.

A formidable looking article, headed "The American Playwright, His Art and Artifice," and signed by John Corbin, dramatic critic of the New York Times, was published in the issue of that journal for Sept. 15. Its introductory paragraph starts off as follows:

These people who complain that under the rule of the Theatrical Syndicate the native playwright has no opening will do well to take a look at the plays now running in the New York theatres. He will do well, that is to say, if he has an humble spirit and

a holy desire to be chastened for the error of his ways.

Mr. Corbin's evident anxiety to defend the Syndicate, even when it is not specifically attacked, makes us doubt if he is altogether an eligible person to administer the chastening of which we are supposed to stand in need. This doubt becomes conviction when, in support of his contention that American plays are without exception of mediocre or inferior quality, Mr. Corbin goes on to say:

Last season "Town Topics" had the enterprise to offer a considerable prize for the best unacted American play, and the piece that won the prize was as crude and so theatrically impossible that the editor felt obliged to protest in publishing it that it actually was the best offered.

Now, the well-known and lamentable fact of that Town Topics competition are simply these: The prize was "won" by Alfred Allen—a writer absolutely unknown before and since that event—and whose play, entitled "Chivalry," was indeed so "impossible" that the Town Topics dramatic editor, Charles Frohman, who was one of the three judges—and the only one of the three representing the paper which offered the prize—frankly and publicly dissented from the decision announced by his two colleagues. These two colleagues were Action Davis, of the Bowring Club, and David Belasco, both of whom are extravagantly lauded "Chivalry," which Mr. Corbin says, and Mr. Corbin says, and may truly, is an impossible play. As for Alfred Allen—whether he may be—as is not even eligible for membership in the American Dramatists Club, inasmuch as he has never written a drama deemed worthy of production by professional players at a public theatre. It is obvious, therefore, either that representative playwrights did not enter the Town Topics competition, or else that the award of the prize was deliberately and grossly unfair. Aware of these facts, as he must be, how can Mr. Corbin honestly quote such an incident as evidence to prove the inferiority of native dramatists?

He adds, in the line of this section of his argument intended to humiliate our spirits, that a similar competition in London brought forth results almost as unsatisfactory as the New York one. If the London competition—which, by the way, was not at all similar to the Town Topics affair—proved anything, then, it proved that the British playwrights are no better than their poor bungling American cousins. Such being the case, why do the Syndicate monopolists persist in importing English plays by the shipload, when there is native material so bad, if not worse, to be had in abundance for the selling?

The body of Mr. Corbin's article, however, is an enlargement upon the proposition which he thus states:

There are seven plays of American authorship on the boards, by name as follows: Robert Emmet at the Fourteenth Street Theatre; Mrs. Jack at Wallack's; The Hummy and the Humming Bird at the Empire; Captain Molly at the Manhattan; Soldiers of Fortune at the Savoy; and David Harum at the Criterion. As against this, there is a solitary English play, The New Clown, at the Madison Square. The fact that the American playwrights are so badly as to have no more remarkable—and at the same time so less opposed to the contention of those to whom the Syndicate is the root of all our ills—than the fact that, regarded as dramatic literature, they are without exception of mediocre or inferior quality.

Let it be noted that Mr. Corbin here writes of things as they were in the first week of September, which in New York is virtually the last week of Summer, the only season when non-Syndicate productions can find an opening in this metropolis. He might as well have written a month earlier, in midsummer, to prove that as a playground public we are testotally given over to roof-gardens, floating vanderbills and rag-time extravaganzas.

Now, how about those seven plays of American authorship, as against the solitary English play, The New Clown, which latter, Mr. Corbin seems to mention, suffered severe light in the first front of early Autumn? Soldiers of Fortune and David Harum are both good and popular pieces, established successes of last season and season before last, respectively, so Mr. Corbin says nothing more about them. Of the other five, Robert Emmet is the work of the young Irish actor who plays the name part in it; Hearts Adams is the crude dramatization of a smart set novel by an actor's wife, a lady not hitherto identified with either literature or the stage, and The Hummy and the Humming Bird, English to the core, is by an expatriate resident of London, was written for and produced by Sir Charles Wyndham in London, then bought and imported by Charles Frohman, exactly as if it had been from the pen of Pinero or the late Oscar Wilde. Can any of these three be fairly held up as a typical American product? As for Mrs. Jack, it is at least clean and bright, and an unqualified Broadway success, which would be degraded by comparison with the stupid and indecent French farces persistently offered by the Syndicate—such as, for example, The Girl from Maxim's. Finally, there is Captain Molly. But then, in a discussion of the merits and demerits of an American playwright like Mr. Hasleton, who has already fairly won his spurs, can one such failure, or a dozen for that matter, outweigh one such sterling success as his Mistress Nell?

Let Mr. Corbin polish the 'prejudices of his opera-glass lenses, and apply to the bunch of now-current English plays the same canons of criticism with which he assailed the American productions. Then possibly the native playwrights may take courage and struggle on, in the hope of finally being able to offer some plausible excuse for their existence.

## AMERICAN DRAMATIST.

### MARY OF MAGDALA.

Preparations for the production of Mary of Magdala by Mrs. Fiske at the Fisk Theatre, Milwaukee, on Oct. 22, are well forwarded, and from all indications this will be one of the most artistic and impressive representations ever seen in the theatre. An erroneous impression has prevailed in some quarters that Mary of Magdala has never been seen on the stage. The Hayes play was represented at the Municipal Theatre, Bremen, last season, with such remarkable success that the leading theatre, Berlin, as well as most of the other capital theatres of Germany, secured the right to add it to their repertoires. When the question of an American production came up some time before the German production the author expressed the desire that Mrs. Fiske should originate the title part in this country, and Mr. Harrison Grey Fiske secured the sole American rights to the drama. Mr. Fiske has since secured the sole rights to Mary of Magdala for all other English-speaking countries, and a London production is contemplated in good time.

### SAID TO THE MIRROR.

T. H. WINNETT: "The Ewing-Taylor Repertory company advertised to play Dens and Palaces and My Old Kentucky Home, at the Grand Opera House, San Antonio, Tex., recently. The company has no right to either play. I am sole agent for both dramas."

HERBERT SHIPMAN: "Thomas B. Alexander and not Robert Mantell is at the head of Shipman Brothers' Western Prisoner of Zenda company."

ALLISON H. WILSON: "I, and not George Palmer, am playing the part of John Harper in The Village Postmaster now on tour."

FRANK MONTY KELLY: "Frank M. Kelly and not myself is appearing in For Her Children's Sake."

JULIA WALTERS: "Kindly correct the statement in last week's Mirror from Alpena, Mich., to the effect that Elmer Walters' side track played there. Elmer Walters has no connection with my production of the play."

GILL AND FITZGERALD: "It is not E. J. Carpenter's A Little Outcast that is playing in the East. Our company alone is playing that territory. Mr. Carpenter's attraction is playing the Western States."

## QUESTIONS ANSWERED.

Life rights by mail. No attention paid to anonymous, unauthenticated or unauthenticated queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded (if possible).

A BRASS: The company you inquire about has closed.

A. W. D. Philadelphia, Pa.: Harry Gilmore is starring in Philadelphia in New York this season.

M. T. Hamilton, Mass.: "The Viceroy of Wakefield" has been dramatized. Ellen Terry played in a version entitled Olivia.

H. G. L.M.: The Silver Slipper is to be produced at the Broadway Theatre, New York, Oct. 27.

SOMERSET, New York: The picture by Milliet that inspired Edwin Markham to write "The Man with the Hoe" is entitled "The Angelus."

R. B. Philadelphia, Pa.: Write to Mrs. Cynthia Westover Allen, chairwoman Press Committee of the Professional Women's League, 108 West Forty-fifth Street, New York.

A. R. R. Boston, Mass.: The Teatro Nacional at San Juan, Costa Rica, cost over \$1,000,000 in gold. It is considered one of the finest playhouses in the world. It was built by the Government and by private subscription. The building is both fire and earthquake proof, being built of iron and heavy granite blocks. The decorations are in light olive with gold trimmings. Beautiful paintings and frescoes cover the walls of the foyer and retiring rooms. There is a pit, three tiers of boxes and a gallery. The seating capacity of the house is only 1,000. The house was opened in 1897 by a French opera company. Only one or two attractions have appeared since then, as San Juan is completely cut off of the line of travel taken by companies touring through Central and South America. The Teatro Juarez in Guanajuato, Mexico, is also considered one of the world's finest playhouses, having cost nearly \$2,000,000. It is also supported by the Government. Twenty years were passed in its construction and it has never been used. The exterior is very fine architecturally and the interior is very elaborately decorated, the prevailing color scheme being red and gold. The upholstery is of a heavy material with real gold trimmings. Both of these houses are equipped with a complete system of electric lighting and the dressing-rooms are large and comfortably furnished.

P. P. S. New Hartford, Conn.: The plays produced on Dec. 31, 1901, in New York were Francesca da Rimini at the Victoria and Der Tausel lot Lee at the Germania. The cast of Francesca da Rimini was: Malatesta, Mark Fenton; Landscapist, Otto Skinner; Paolo, Aubrey Souciak; Papa, William Norris; Guido de Palestra, R. A. Miller; Cardinal, Frederick Van Buren; Base, Fletcher Martin; Lucretia, Walton H. Frye; Captain, F. Van Buren; Messenger, John Bryan; Officer, Edward Dillon; Taddeo, Paula Gley; Francesca, Marcia Van Dusen; Rita, Gertrude Norman. The cast of Der Tausel lot Lee was: Machella, Emil Berla; Dr. Sternberg, Theodore Ballman; Emilia, Marie Berne; Graf von Strachitzky, Aug. Walter; Senor Agui, Christ Schoner; Madame Barroca, Johanna Frankel; Senorita Elvira, Ada Blanche; Augustus Schieving, Marie v. Weyern; Peters Altmann, Louis Frosterlin; First Cowboy, Herman Gersell; Second Cowboy, Willy Schaff; Third Cowboy, Max Cronau; Fourth Cowboy, Louis Koch; Street Cleaner, Max Bauchwitz; Policeman, Fred Kourner; Bin Herr, Will. Martens; Elise Dams, Emmy Forrester; Madame Thuesda, Nellie Wells; Hilda, Henry Valberg; Masco, Ernst Hofer; Sojo, Louis Koch; Sojo, Fritz Brand; Tacita, Willy Born; First Indianer, Fritz Meiler; Second Indianer, Minnie Sharp; Police Captain, Frans Erlau; Heinrich Dabelstein, Adolf Philip.

## AMATEUR NOTES.

The dramatic society of Columbia University, comprising undergraduates, will produce an old English play this season instead of the usual "variety comic opera." The reason for the change is that the past productions of the society have not been particularly successful, and the presentation of a play is less expensive than that of a comic opera. Brander Matthews will assist in staging this season's offering.

It is rumored that the Amaranth Dramatic Society, of Brooklyn, is to disband and later reorganize as a social club. It is said that the trouble arose from the lack of enthusiasm on the part of the club's members and from the lack of sufficient talent to fill parts in any plays the club may give. This latter point is denied, however, by both Harry Bloom, the dramatic coach for the club, and by Dr. T. A. Quinlan, a member. What the final outcome of the difficulty will be is not known.

The Students' Dramatic Club of New York have planned to give two plays at Carnegie's Lyceum this season. Dr. William Bradley is president of the club and C. D. Knapp is the secretary.

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## THE USHER



It is not in the least surprising to hear of little "skindicates" forming here and there by enterprising managers in small towns that cast envious and emulous eyes upon the gains of the old original "skindicate" of New York.

Messrs. Rogers and Lusk are the managers of the new theatre in Yankton, Dakota. They tell their story in a letter to THE MIRROR which runs as follows:

"In spite of our announcements in the advertising columns of THE MIRROR and elsewhere, Mr. Beall, the manager of Sioux City, continues to sign contracts for the Yankton Theatre. Last week Brown's in Town and Midnight in Chinatown canceled their dates here because of Mr. Beall's threat that if they played Yankton he would cut them out of his circuit.

"We have tried to be friendly with Mr. Beall, but his one and only proposal is that we shall give him five per cent. of our gross receipts and take everything at the percentage he agrees to. You can readily see where we should be if we accepted that: namely, in his power. The managers of two of the companies that were to play with us, and that he canceled, have brought suit for damages against Mr. Beall. We shall be obliged if you will state these facts for us."

Mr. Beall evidently is trying to follow in the footsteps of his illustrious Eastern exemplars. But Messrs. Rogers and Lusk do not intend, it would seem, to surrender to his ingenious demands. Apparently, it is their purpose to run their own business without paying Mr. Beall tribute for the privilege.

A manager recently interviewed by the Cleveland Press, observed sagely: "The manager of a trust house isn't a manager at all. He is only a janitor and bookkeeper. He pays his help, opens the doors of his theatre and turns on the light. The people at the New York Trust headquarters do the rest."

The Brooklyn Eagle refers to Iris as "Mr. Pinero's latest dirt drama." Although the taste of a portion of the press and the public has become somewhat blunted by familiarity with odorous plays in recent seasons, this latest example has aroused an amount of protest co-ordinate with the new descent it marks in the scale of indecency.

Mr. Pinero defends Iris by saying: "It is true to life, and, therefore, is art. And the theatre is the temple of art. To this the Eagle pertinently and vigorously makes answer:

"So are all of the processes of digestion 'true to life.' But the dramatization of them has been heretofore deferred. The Pinero play is nonsense, and he knows it. He makes his plays progressively worse to advance the limit of just on the stage and to see how much the public will stand. And then he covets denunciation in the belief that it will increase attendance. Temporarily it will, or may. But all the decent forces, sincerely denouncing dirt, united with all the indecent forces, insincerely denouncing it, will together be too much for the drama of dirt, and that before long.

I think but two of Emile Zola's plays have been acted in this country. One was *Therese Raquin*, given by Mrs. Potter and Kyrle Bellw, and the other was a stage version of "L'Amour." Several dramatizations of the latter have been played, but I believe that which Augustin Daly presented followed the outlines of Zola's own work.

*Therese Raquin* is a powerful tragedy, but an extremely unpleasant one. Its psychological side was scarcely realized by Mrs. Potter and Mr. Bellw; nevertheless, the play impressed its audiences profoundly.

Zola's works, like those of Balzac, do not lend themselves readily to dramatization. They were written for a "purpose," and their sordid and often coarse realism make them unsuitable to the taste of the same class of playgoers. Zola's place in literature cannot be determined yet. The literary critics of the future will be able to fix his status when the conflicting literary views of to-day have been superseded by a clear atmosphere, and when Zola's productions, like those of his contemporaries, can be seen in their true perspective.

It was recently stated, in THE MIRROR, apropos of Mrs. J. H. Haverly's controversy over the use of her late husband's name in connection with a minstrel company, that "she found that she had signed an agreement relinquishing the Haverly trade-mark." Mrs. Haverly's counsel states that she did not by her agreement relinquish the trade-mark, but the matter as it now stands prevents her from prosecuting W. S. Nankville for using it. "That clause in the agreement," they say, "she claims was inserted without her knowl-

edge, and her suit is brought for the purpose of restraining Nankville and the Haverly Mastodon Minstrels from using the name. Under the agreement, as it now stands, Mrs. Haverly still has the sole and exclusive right to authorize others to use the name of Haverly."

The report that A. M. Palmer is to leave Mr. Mansfield, whom he has managed for a number of years, has not received official confirmation, but there is good reason to believe that it is founded on fact. Mr. Palmer's association with Mr. Mansfield was supposed to be agreeable and cordial, and it is certain that Mr. Mansfield has not had a manager who has handled his affairs with more tact and regard for his peculiar ideas. Mr. Palmer, it is supposed, will be succeeded by Lyman B. Glover, whose withdrawal from journalism and engagement by Mr. Mansfield was recently announced.

## THE WOMAN'S EXHIBITION.

The Woman's Exhibition, more properly a woman's world exposition, under the direction of the Professional Woman's League, was opened in Madison Square Garden last night. As purpose of a commendable illustration is given of the advancement of womanhood during the last century in art, science, industry, and home life. It is a glorious illustration of woman's progress the world over.

The broad scope of the exposition in itself is a practical demonstration of womanly intelligence and executive ability. On entering the main portion of the Garden—the arena, so called, a kaleidoscopic view of brilliant illumination, dazzling colors, animation, and that familiar though entrancing discord of confused sounds is a surprise. On closer inspection one notes in the centre of the arena a colossal statue of "Psyche at the Fountain," a beautiful piece of work erected by a mineral water company. On either side of this are the commercial and industrial exhibits of well known articles of trade in the domestic departments surrounding this section, and on all sides of the arena is the "Street of Nations." It is divided into twenty-two booths, representing that number of nationalities. A striking scene of each country, painted by the scenic artist, John Young, forms the background of each.

These villages are each peopled by from six to twelve pretty women, bona-fide natives of the countries represented, engaged in characteristic occupations. In China they are embroidering. In Porto Rico they are washing on stones, in Turkey they are cigarette makers, in Japan is an illustration of Japanese family life, in England they are playing tennis, in America pretty girls are baking pie, or in the Indian village are a number of Navajo Indians. There are beautiful women from Germany, Switzerland, Norway, and Sweden, and also many native orchestras and belated singers.

From this department four stairways lead to the Art exhibit, a collection of 3,000 pictures and 25,000 other articles in charge of Alice Crum. It is a revelation of what fine work the women artists of to-day are accomplishing.

The doll bazaar, an annual affair of the Professional Woman's League, is made an attractive feature under the management of Mrs. Fred Ross. Nearly every actress of prominence smiles upon the visitor in miniature, costumed exactly as she appears in some favorite character.

In the Concert Hall the Boston Orchestra, of Boston, presents a fine programme. They are engaged for the two weeks of the Exposition. In Music Hall are also stationed a Red Cross field hospital. A Shaker dwelling and the daily newspaper edited by Mrs. Westover Alden and staff.

Descending to the basement you are showered with confetti, regardless of whether you like it or not. Encircling the walls is a massive reproduction of a street in Venice, with its typical cafe, restaurant, theatre, tea garden, an old Venetian village, and St. Mark's Cathedral. A bridge extends from one side of the basement to the other, simulating a canal. At one end of the basement is the Chinese village, a beautiful representation containing the only real Chinese women and children ever on exhibition. Here all life and bustle, the numerous fakirs vending their wares, the restaurants in operation, the vaudeville performers doing their turns, and the Helen May Butler Band discoursing brilliant selections.

Among the prominent League members receiving the congratulations of their friends were noticed Mrs. Sara Knowles, Mrs. A. M. Palmer, "Aunt Louisa" Eldridge, and others.

The exposition will continue until Oct. 18, and will be open daily from 1.30 to 8.30 p.m. and from 7.30 to 11 p.m.

## MASCAGNI AND COMPANY ARRIVE.

The Italian steamship Nord America, which arrived last Wednesday, brought a large number of the Mascagni Opera company, and these were followed on Saturday by Pietro Mascagni, the composer, and the remaining members of the company, who came on the Philadelphia. The distinguished musician was met by a number of his countrymen and representatives of his management, Mittenhalt and Kronberg. Owing to the rules of the Musical Union an effort was made to prevent the imported instrumentalists, comprising the orchestra, from playing in this city, and Nahan Franko, concertmaster of the Metropolitan Opera House, organized a body of musicians to take their places. On Sunday, however, it was decided that Mascagni's own men shall play. This has resulted in a controversy between Mascagni's managers and Mr. Franko that may possibly be taken to the courts for settlement.

The Mascagni company is to give one hundred performances in this country, opening in Cavalieria Rusticana and Janetto at the Metropolitan Opera House to-morrow (Wednesday) evening. On Thursday evening Iris will be sung, and on Saturday afternoon Wednesday's bill will be repeated, while in the evening Ratcliff will form the programme. The company will give a performance of Iris at the Academy of Music, Brooklyn, on Friday night.

The Mascagni Society is to give a banquet in honor of the composer to-night (Tuesday). Several of the musicians accompanying Mascagni contracted illnesses on the voyage, and one will have to be deported.

## EVERYMAN AT MENDELSSOHN HALL.

The old English morality play, Everyman, written and published in the time of Henry VIII, and revived at Oxford College, England, last season, under the auspices of the Elizabethan Stage Society, will be presented by the original company under the direction of Ben Greet at Mendelssohn Hall for three weeks, beginning next Monday evening. The scenery used in the English production, that was made from models of the period of the play, has been imported, and performances will be given every afternoon, and on all but Wednesday and Saturday evenings.

## BUSTER BROWN TO BE DRAMATIZED.

The dramatic rights for the Buster Brown series of cartoons, that have been a feature of the comic supplement of a New York Sunday newspaper, have been secured by John W. Bratton and John Laffer, who will have them dramatized by the artist, Richard F. Outcault. Mr. Outcault is remembered for his origination of the Yellow Kid and his authorship of the farce-comedy, Hogan's Alley.

## STANHOPE-WHEATCROFT MATINEE.

The first students' matinee performance of the season was given last Friday, at the Madison Square Theatre, by the Summer pupils of the Stanhope-Wheatcroft Dramatic School. The little playhouse was crowded with friends of the school, professional players and managers in search of promising talent. It was a cordial and a representative audience.

The first of three one-act plays presented was *Lady Fortune*, by Charles Thomas. The cast was as follows:

Lord Amblesby	..... Louis J. Cody
Guy Mallory	..... David Gould Proctor
Mr. Jessup	..... Milton Rosenzweig
Mr. Cunliffe	..... Carol Farish
Kate Cunliffe	..... Katherine Hollinger
Sarah	..... Viva Saxon

The story of the play is interesting though far from novel. Mrs. Cunliffe and her daughter, Kate, find themselves reduced suddenly from affluence to comparative poverty. They have been obliged to establish themselves in humble lodgings, which happen to be in the same house with Guy Mallory, a poor but ambitious artist. Kate and Guy promptly fall in love with each other. But Kate has another suitor in the person of Lord Amblesby, who is reckoned the wealthiest and one of the stupidest peers in England. The mother, seeking to guide her daughter into the paths of luxury, favors Amblesby's suit. But when the nobleman discovers the genuine love that exists between Kate and Mallory he retreats gracefully. Mallory at the same time receives word that he has won fame and fortune by his pictures, and the story ends happily enough. The little play was acted fairly well by the students, though none of them rose above the commonplace. David Gould Proctor was perhaps the most successful, in the role of Mallory. Louis J. Cody gave an acceptable impersonation of Amblesby, and Milton Rosenzweig showed a knowledge of the art of make-up in his presentation of the character of Mr. Jessup, an old lawyer.

The second play, entitled *Which Way*, and written by Rachel Crothers, was the event of the afternoon. It was presented by the following cast:

Mrs. Helen Powers	..... Margaret Turnbull
Henrietta Fletcher	..... Lucile Page
Dr. Nancy Knox	..... Myra Martelli
Riecke	..... Rachel Crothers
Josephine Billings	..... Sara E. Braun
Mr. Louis Powers	..... David Gould Proctor

The scene of the play is a conventional flat in New York, in which are housed four ambitious young women, who are striving for fame in the arts of literature, acting, singing, and in the professions of medicine. The group of characters and its environment are familiar enough in real life, and Miss Crothers has presented them with perfect accuracy dramatically. The one woman of the four who has gained success is Helen Powers, whose novel has made a sensation. But she is, nevertheless, the saddest of them all. She has been separated from her husband, Louis Powers, a musician, for several years, and though she meets him frequently there is small probability of a reconciliation. She starts to meet and dine with him, against the advice of her friends. Soon after her departure Powers enters. He is genial, clever, debonaire—and thoroughly selfish. Nancy Knox Helen's nearest friend, tries to persuade him to leave, first by appealing to his better self, and then by flattery, telling him that alone he can win the world's admiration through his music. As he is about to depart, Helen enters. The husband and wife face each other a moment, undecided whether to make war or peace—and the curtain falls with the question of the play unanswered.

In the performance of this play came the sensation of the afternoon. Among the characters is Riecke, a German servant girl. At the outset she was comic and her awkward movements aroused laughter. She is about to go from the room with a tray of dishes when one of the young women asks her if she has ever had a sorrow. Riecke stands stiffly beside the table, and in simple, commonplace fashion, often at a loss for English words, she relates a heart-breaking little story of how she saved her earnings for two years to bring her sister to America; how the money was sent; how her sister died upon the eve of sailing, and how her drunken father in Germany had kept the money for himself. The recital of the tale was remarkably well done, and the audience applauded tumultuously as the actress made her exit. Not until the end of the play was the identity of the clever artist revealed. She was Rachel Crothers, the author of the piece, and she had stepped in at the last moment to take the place of the student who had been cast for the part. Miss Crothers is a graduate of the school. The other roles were all well played, especially good work being done by Margaret Turnbull, David Gould Proctor, and Sara E. Braun.

## SHUBERTS MAY HAVE NEW THEATRE.

It is highly probable that the Shubert Brothers, having been compelled to withdraw from their tenancy of the Herald Square Theatre next May, will soon commence the erection of a new theatre that they will occupy with their productions in its stead. The Shuberts control a parcel of land opposite the Casino on Thirty-ninth Street that runs as far east as Sixth Avenue, and it is upon this property that the building will be erected. Should these plans mature the new playhouse will be a large and handsome structure, admitting of receipts approximating \$1,800 a night at the usual theatre rates. The only thing that might prevent the new playhouse is the disposal of the site by the Shuberts as a real estate speculation. If this does not occur it is said the theatre will be completed before the end of next season and that the work of tearing down the buildings now standing on the ground will commence very shortly.

## ENGAGEMENTS.

Emmie MacClaffin, with the Allison Stock company. Edward Leslie joined the Mr. O'Reilly company last week, playing the lawyer and doing his specialty. J. W. Benson, for the part of Splin in Winchester. Through the Actors' Society: H. B. Atherton, with Not Guilty; Edward J. Mackay, with Winchester; Julia Macleider, John T. Sullivan, and Louis Proctor, with *Blanche's Brooklyn Stock*; G. A. Striker, for George Clarke's company; Margaret Hatch, for The Black Hand; W. T. Hodges, for Perry from Paris; Susanne Willis, by Morris and Hall. Nellie Robson and E. J. Le Saint, for The Searchlights of a Great City. Fanny Cannon, with Helen Grantley in Her Lord and Master. Dollie Randall, for the part of Mrs. Haskins in All On Account of Miss. James S. Edwards, as business-manager of A Jolly Man's Troubles. Harry Dickson, to direct the stage and play his old part, Lord Coddie, in A Runaway Girl. Alice Hamilton and Georgia Husband, for The Crisis, No. 3 company. Paul Wayne Grether, for the juvenile part in The Black Hand. Monroe Salisbury, as leading man with Kathryn Kidder. George Ober, to originate an important role in Walter Pichler's production of Jerome, a Poor Man. Margaret Burke, for The Two Sisters.

## PERSONAL



SULLY.—Daniel Sully is preparing to produce shortly a new rural play named *The Old Mill Stream*, that contains incidents and characters taken from happenings and people that have come under the observation of the author. Willis E. Boyer will direct Mr. Sully's tour.

BAUDROW.—Mr. and Mrs. James Henry Baudrow, father and mother of Joseph Hart, held a golden wedding celebration at the Marlborough Hotel on Sunday evening. Joseph Hart and his wife, Carrie De Mar, Fleurette De Mar, Stella Franklin and other relatives of the aged couple, as well as a number of professional friends, attended, and a loving cup suitably inscribed was presented to Mr. and Mrs. Baudrow, Sr. by Joseph Hart.

BENSON.—E. F. Benson, the author of *Aunt Jeannie*, mailed for his home in England on Saturday morning. Mr. Benson intends continuing his work as a dramatist and will soon commence two new plays.

BURNETT.—Mrs. Frances Hodgson Burnett has written a new play for children, named *The Little Unfair Princess*, in which all the characters but four are juvenile. Frederick Stanley, the London manager, hopes to produce the play at the West End Theatre in that city about Christmas time.

BURT.—Laura Burt (Mrs. H. B. Stanford) is accompanying her husband on his tour as a member of Sir Henry Irving's company.

SHELDON.—Herman A. Sheldon has been engaged by Jacob Litt for an important character comedy part in *The Suburban*. Mr. Sheldon is at present in the Catskill Mountains, where he will remain until called to New York for rehearsals.

HENDERSON.—W. J. Henderson, until recently musical editor of the *New York Times*, has severed his connection with that paper and has assumed a similar position on the *New York Sun*. A feature of the Sunday edition of that paper hereafter will be a series of special musical articles by Mr. Henderson, who is well known in amusements circles, being the son of the late William Henderson, once a well known manager, and of Mrs. Etta Henderson, of the Academy of Music, Jersey City.

CAINE.—Hall Caine will sail for America on the *Laconia*, Oct. 11, having concluded to remain in London to witness Beerbohm Tree's production of his play, *The Eternal City*. Mr. Caine comes to this country to see Viola Allen's production of the same drama.

BARRETT.—Wilson Barrett has written a new play, named *The Never-Never Land*, that he will produce in England after *The Christian King*.

MORRIS.—Clara Morris has written an article on the great French tragedienne, Rachel, that appears in *McClure's Magazine* this month. It is mainly anecdotal and is compiled in Miss Morris' usual entertaining manner.

AYRES.—Alfred Ayres, the noted critic and author, is very seriously ill at his home in this city. Two months ago he began to suffer from a malady of the heart, which compelled him to keep to his room. Last Monday he had a stroke of paralysis. His physician has said that he cannot recover, but the indomitable old man has by no means lost hope. Yesterday (Monday) he was resting comfortably and protested that he would soon be up again.

WORTHING.—Frank Worthing, during a rehearsal of *Queen Fiammetta* at the Hollis Street Theatre, Boston, on Sunday, accidentally cut his wrist with a dagger and was obliged to leave the theatre to have the wound attended to by a physician.

ROBSON.—Andrew Robson, who has been ill in St. Louis with appendicitis, has rejoined his company and is again appearing as Richard Carvel. Richard Herndon played the part during Mr. Robson's illness.

FRENCH.—T. Henry French, the dealer in plays, was overcome with a sudden illness last Friday and was taken to the New York Hospital. The physicians said yesterday (Monday) that he was much improved, and no fears are entertained as to his recovery.

All of the late song successes are mentioned on page 22.



Ethel Barrymore began an engagement at the Savoy Theatre last night in Arthur Law's new comedy, *A Country House*, preceded by Jules Renard's one-act play, *Carrots*, that was originally produced at the Theatre Antoine, Paris. Miss Barrymore opened her third season as a star in Buffalo recently, and since has given

The last new plays of this description presented at the Madison Square were so unsuccessful, although performed by a company much better adapted to them and cleverer than the present one, that, apart from all question of the waste of time and effort occasioned by their revival, there is little prospect that the public will support The Two Schools with its patronage.

## AT THE THEATRES



A catchy coon song, see page 22.





## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

The Padelles Woman's Orchestra, composed of twenty female musicians, share the top line honors with Eva Williams and Jack Tucker in their newest sketch, Driftwood. The others are Stuck and Milton, Elizabeth Murray, Julian Rose, Mr. and Mrs. Jimmie Barry, in The New Boy; Les Franchette, Tenarhanna, Lavelle, Nemes and Nemes, and Helman, the magician. The biograph and stereopticon go on as usual.

## Tony Pastor's.

Watson, Hutchings and Edwards, in The Dramatic Agent, head a bill including Ward and Carran in a new act, called A Terrible Judge; Joe Flynn, Ascott and Eddie, Doherty Sisters, Maud McIntyre, Evans and St. John, Stewart and Gillen, Mr. and Mrs. Larry Shaw, Ward and Raymond, Al Coleman, Marshall, magician; the vitagraph, and as a special feature Howard and Maud in A Strange Boy.

## Proctor's Fifth Avenue.

A Celebrated Case is the offering of the permanent stock company, headed by Minnie Seligman and James K. Wilson, and including Florence Reed, Ada Levick, Rose Stuart, Gus Weinberg, and Paul McAllister. The continuous bill includes Les and Kingston, Browning Sisters, Clara Francis, Doyle and Fairman, and the kaleidoscope.

## Proctor's Twenty-third Street.

Clay Clement, the well-known star, makes his New York vaudeville debut in a new sketch, employing the services of a capable company. The others are From Hiddies, comedian; R. Stuck and company in a dramatic sketch; Joe, Myra and "Dancer" Kenton; Kennedy and James, George Lingard, Whitely and Blodgett, Herbert and Willing, Brown and Lloyd, the La Maynes, Dean MacLennan, Wilson Brothers, and the kaleidoscope.

## Proctor's Fifty-eighth Street.

The Power of the Press, with the new leading man, Ralph Cummings, and Edna Archer-Crawford in the leading roles, is the attraction. In the supporting company are R. V. Ferguson, Richard Lyle, Florence Gerald and others. The usual vaudeville numbers will be seen between the acts.

## Proctor's 125th Street.

Adelaide Kelm as Camille, with Ned Howard and Edwin as Armand, supported by Sol Allen, Charles M. Gray, John Wesley, Mathilde Dehoss, and Cecylie Meyer, ought to prove interesting. James J. Morton is the star of the vaudeville contingent.

## Weber and Fields.

Twisty Whirly still remains with Weber and Fields, William Collier, Charles Bigelow, Peter F. Dalley, Lillian Russell, and Fay Templeton in the principal parts. A new burlesque on Ibsen and The Mummy and the Humming Bird is in rehearsal and will be added to Twisty Whirly in the near future.

## Hartig and Scammon's.

The performance includes Tom Lewis and Sam J. Ryan, Gertrude Mansfield and Caryl Wilbur, the Musical Diamonds, Stuart Barton, Coleman's three Richard Brothers, Curran Sisters, William J. Mills, and Van and Robert.

## THE BURLESQUE HOUSES.

Miner's Bowery.—The Bon Ton Burlesque, with an array of pretty girls, is this week's bill.

London.—Manager Curtin announces the Vanity Fair company as his attraction.

Olympic.—Harry Morris' Night on Broadway will keep the Harlemites busy laughing.

Duway.—Clark's Royal Burlesque, including the Levalla, Bartell and Reynolds, the Trolley Car Trio, Rosalie and others, is the attraction.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—The Carter-De Haven Trio headed an excellent comedy bill. These youngsters are very clever and deserved the enthusiastic applause they received. The quaint antics of Mr. Cook, assisted by Miss Sonora, were provocative of much mirth, and the lively team came in for a fair share of approval. Edwin Latell, one of the best musical comedians now on exhibition, scored an emphatic hit with his satires as well as by his excellent performance on the banjo and other instruments. He is held in high esteem by the Pastorites and made himself quite at home. Upstairs and unrestrained glee was the state of affairs in front while the Fitzgibbon-McCoy Trio were offering their portion of the entertainment. These three people have a distinct faculty for arousing the risibilities of an audience, and it is a very bad case of the blues that they cannot dispel. Their idea of fun is a little tough at times. They are firm believers in the strenuous life, and the results justify them in the following of a method of work that seems entirely satisfactory to a large part of the paying crowd. Drawce, the juggler, in his East Indian act was well received and did some very neat tricks. The songs and stories of John F. Clark were excellent in their way. Doyle and Granger proved themselves expert exponents of the terpsichorean art. Burlesque magic was the feature of a smart act presented by Lew H. Carroll and Maud Ediston. The lesser lights, all of whom were good, were Leon and Bertie Allen, singers and dancers; Wood and James, hoop jugglers; Billy and Frankie Williams in Lindy and the Lady; Crawford and Duff in Her First Lesson. The vitagraph had some new views.

KEITH'S UNION SQUARE.—Milly Cappell continued to make a genuine sensation last week with her songs and songs. The performance was smoother than it was during the first week, as then all hands were suffering from the effects of the sea voyage. Charles E. Grapewin and Anna Chance were seen in Above the Limit for the second week of their engagement. It is some

time since they have done this sketch here, and it was more or less of a novelty. It is hardly necessary to say that the audience held their sides throughout the act, as in it Grapewin is at his best, and his best is very good indeed. Joseph Maxwell and company in The Fire Chief made a substantial hit, and the songs rendered by the star and his four associates were repeatedly encored, the ballad, "Nobody Ever Brings Presents to Me," being especially well received. Mr. Maxwell has struck a very happy idea in this act and is to be congratulated. The Miles-Clavendale Quintette made their American appearance, and the charming, soothing music that they produce was as heartily appreciated as it was when they made their first showing here, when Hammerstein's Olympia was opened, some years ago. The Marvelous Merrills did some startling work on wheels. The Quigley Brothers presented a bright act that is full of good laughs. The biograph, Morris Albertus and Jessie Miller, Al Lawrence, Tom Moore, and Rice and Walters helped the fun along.

PROCTOR'S TWENTY-THIRD STREET.—James J. Morton, the original monologist, was easily the hit of the bill. He has a great deal of new material, and the natural way in which he delivered it to the audience won for him unlimited applause and many recalls. It is not to be wondered at that Morton is steadily employed at a big salary, for he keeps in touch with the times and always has something new and fresh to offer. York and Adams made a fairly good impression with some comically new stuff, but they have to work harder than they used to in order to win the laughs that are due to the Jester's heart. A wildly eccentric turn is that of the Four Offians, who do a little of everything and keep things moving briskly while they are on the boards. Very "cute" indeed are the pots of Mr. Coleman. They are dogs and cats and they made the children scream with delight. The two Jolly-looking, fat little Major Sisters always seem to make a hit, as they are nothing if not strenuous. Their drum and fife band while they were dancing struck the audience on a particularly happy note, and as for their business match with book-dancing accompaniment, it is a gem in its way. Much twisting, some slip repartee and a little tame singing characterized the turns of Ratus and Banks, two chocolate-colored individuals who are coming to the front. The lady member, by the way, needs a new costume, as the one she has is entirely too quiet for vaudeville. A burlesque on Othello was the offering of Mills and Beecher, and it proved fairly amusing. Mills is a clever Dutch comedian, and his business with the orchestra in the encore was very good indeed. When they throw a little more ginger into the first part of the act it will be ever so much better, and they should have no trouble in getting dates. Cecilia Rhode, a nice-looking girl, who dresses in pure white, offered three songs, the best of which was "The Owl and the Moon," which was sung with very neat light effects. Miss Rhode's last song is entirely out of date, but taken all in all she was quite successful. The Hollandia, in an acrobatic and pantomimic act, were excellent in a small way. Ferguson, Lewis and Russell appeared in a sketch called Training a Hound. The idea is simply a vehicle in which some excellent musical and vocal work is introduced, and the turn on the whole was well received. One of the members introduced George W. Day's song, "How Would You Like to Be a Dog?" with good effect. Phil and Carrie Russell were entirely out of place. They are distinctly not high class. Tom and Laura Harris and the kaleidoscope were also in the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—Jim the Peasman afforded the members of the stock company abundant opportunity to show their talents to advantage, and unusually large audiences applauded their efforts. Ralph Cummings made his debut at this house as leading man, and played James Ralston most effectively. He avoided all tendency to rant, even in the strongest scenes, and displayed a reserve and dignity that was most commendable. Edna Archer-Crawford had the trying part of Mrs. Ralston, and once more proved herself equal to the occasion. She is improving constantly. Robert V. Ferguson gave a splendid impersonation of the scheming Baron, and Duncan Harris deserves praise for his easy, natural work as the detective. Eugene De Leon, Florence Gerald, Leslie Lyman, Louis Brown, George C. Pearce, John Westley, Henry Stanley, Richard Lyle, William Cullington, and W. E. Willis rendered efficient support. George Lingard scored a decided hit in her songs and dances. She has a very catchy arrangement of music and dresses neatly. Isabelle Besser and the kaleidoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—Minnie Seligman gave a superb performance of the character of Mrs. Eastlake Chapel in The Crust of Society. The role is right in her line and she got full value out of every line. James K. Wilson, as Oliver St. Aubyn, was also in his element and shared the honors with Miss Seligman. Paul McAllister as Captain Northcote and Florence Reed as Violet Desmond were excellent. The cast also included Gus C. Weinberg, George Edwin Bryant, Al Davis, Ada Levick, Rose Stuart, Jeannette Campbell, and Loretta Healey. The vaudeville contingent was headed by Princess Chingulilla and company in a pretty musical act. Lawrence Crane, the Irish tenor-magician, presented his bag of tricks very gracefully. Wood and Ray, Junius Ormandi, Raymond and Hart, W. J. Tompkins, and the kaleidoscope also served to make the continuous performance interesting.

PROCTOR'S 125TH STREET.—The Great Ruby drew very large crowds and gave immense satisfaction as presented by the permanent stock company. Adelaide Kelm and Ned Howard Fowler shared honors in the leading roles. The same excellent scenery and effects seen at the other Proctor houses were used. Between the acts Harry Brown, Frederick Dunworth and the kaleidoscope appeared.

HURTIG AND SCAMMON'S.—Lillian Burkhardt is a prime favorite with the patrons of this house, and it is needless to say that she scored a decided hit throughout the week. The Four Mortons shared the honors with Miss Burkhardt, and the Roscoe Midgates, Josephine Sabel, Charlie Rosow, George Tschow's cats, Post and Clinton, the Three Westons, and Robert Johnson contributed pleasing specialties.

WEBER AND FIELDS.—The members of this excellent company have settled into their parts, and at every performance introduce new and timely gags. The new members, William Collier and Charles Bigelow, have gotten over the "ratties" and are now nearly as slip as the old

stagers. Capacity business was the rule, as usual.

## The Burlesque Houses.

Duway.—Robb's Knickerbocker Burlesque, under the direction of Louis Robb, played a very successful engagement, giving a brisk, lively entertainment, opening with George Totten Smith's new burlesque, Daisy Dugan's Dishes, in which Mills McDonald, Alice Vincent, and Alice Magill were prominent in the far-swinging. A good side followed, participated in by Elmo, comedy juggler; McDonald and Coffey, comedians; Frank Finney, Weiler and Magill, and James and Della. The tale of Dicky Dee, written by Frank Finney, was the concluding number, in which the entire company took part. A song called "When the Dishes and the Dishes Went to War" was a special feature. The usual Sunday concert was well attended. The feature of the programme was the Barrows-Lancaster company in A Jolly Jollier. The sketch scored a decided success and the players were accorded a rousing reception.

Miner's Bowery.—Manager Leavitt presented his famous Santa-Banley company to a series of big audiences. The entertainment is breezy and up-to-date, and the various members of the organization scored hits. The prominent ones are John Lyons, the Sisters Stuart, Charles Robinson, James and Nellie Leonard, Mary and Robie, and Herr Hummer. A very business-like called He Hocks in Hara, a travesty on The Auctioneer, was well received. A Trip to the Corcoran was the afterpiece.

London.—The Bowery people are very fond of the Bowery Burlesque, and testified their approval by large patronage. The burlesque, on a slapper and slapping are funny. The olio emceed the Bowery, who did a startling acrobatic act that is far above the average; Josie and Willie Barrows, Viola, Gilbert and Goldie, the Farrell-Taylor Trio, and others.

Olympic.—Woodhall's High Rollers and Blue Bloods form a strong combination. The members include Dixon and Lang, Andy McLeod, the Franklin Sisters, Howe and Scott, and Kathryn Wiley.

## BOSTOCK CAPTURES NEW YORK.

Frank C. Bostock's great aggregation of trained wild beasts opened an engagement at the St. Nicholas Garden on Thursday evening last, in the presence of an audience that taxed the capacity of the immense building. To say that the entertainment created a sensation is putting it very mildly indeed. New Yorkers have never before seen anything like it, and if the hall is not crowded at every performance during Mr. Bostock's stay it will not be the fault of the men who have shown such marvellous skill in getting together the most stupendous show of its kind ever put on exhibition in this city.

The great steel arena is at the end of the building and around the sides are the cages in which the beasts are kept. The cages are clean and well lighted, so that the spectators have a chance to study the animals at close range. The feeding of the man-eating animals, which occurred after the performance, is a spectacle that is alone worth the price of admission, and the crowds watched the hungry beasts devour their supper with eager interest. The entertainment in the arena opened with an act by two elephants, "Big L" and "Little Dot," which were trained and shown by Charles Miller. They went through a series of amusing antics that were especially appreciated by the children. The second number was a stunner. It consisted of a turn by three lions, two tigers, two sloths, one black Thibet bear, two striped hyenas, two grizzly bears, and two Siberian bear-boys, trained and introduced by Herman Woodson, a young man, who displayed remarkable coolness in the midst of this strange collection of wild beasts. One of the tigers was particularly intractable, but he and the rest of the beasts went through their paces with great alacrity under the direction of Mr. Woodson, who is a past master of his profession.

Marie Louise Morelli, a pretty Frenchwoman, received unlimited applause for her amazing courage in handling a collection of leopards, panthers and jaguars. The animals seemed to be constantly watching their mistress for a chance to make a sudden spring and put an end to her career. They were the most unwilling performers ever seen on any stage, and some of them required a good touch of the whip before they consented to do the bidding of the trainer. Miss Morelli wears eyeglasses, which fact makes her performance seem all the more remarkable. She received an ovation at the close of her act and an immense bunch of white roses besides.

"Mr. Beau," the most remarkable ape ever put on exhibition, was shown by his trainer, Captain De Lancer. He resembles a human being in almost every respect, and with a knife and fork, plays the piano, works a typewriter and does many other really remarkable things. He is by all odds the greatest curiosity of the kind ever seen in this city, and Captain De Lancer is to be congratulated on the success he has achieved in teaching him his tricks. The boxing kangaroo, shown by his trainer and boxing partner, Ben Goodkin, was a novelty that was much appreciated.

The entertainment closed with an exhibition by Captain Jack Bonavita of a troupe of twenty lions. It was a spectacle that once seen can never be forgotten. One lone man, armed with nothing but a whip, surrounded by this group of wild beasts, controlled their every movement as easily as though they were so many Newfoundland dogs. They formed groups and pyramids, and did many other remarkable things. One of the fiercest looking lions allowed Captain Bonavita to put his head in his mouth, and this trick aroused great enthusiasm.

Mr. Bostock made a neat little speech, thanking the public for their patronage, and the audience, realizing that the charming and unique entertainment was due to his energy and enterprise, gave him round after round of genuinely enthusiastic applause. Bobby Mack, the clown, furnished fun between the acts.

## POLICE INTERFERE WITH BOSTOCK.

Frank C. Bostock, Herman Woodson, and John Bonavita were arrested on Sunday for giving a performance at St. Nicholas Garden. The arrests were made for alleged violation of the Sunday law. Mr. Bostock and his assistants were hauled out and the performance went on as usual while they were at the station house. The police draw very fine distinctions at times. They permit vaudeville performances on Sunday that differ very little from those given on week days, and yet interfere with a performance given by animals, that wear no make-up or costumes except those given them by nature. Mr. Bostock will do his utmost to see that his rights in the matter are protected.

## MAMIE REMINGTON'S ACT.

In the review of the performance at Keith's in last week's Mirror mention of Mamie Remington and her pichaninies was omitted through a printer's error. Miss Remington's act was an added feature of the bill and scored a decided hit. She sings well and dresses neatly, and her little black assistants are as cute and lively as they can be. Several men in the audience were so taken with the youngsters that they threw money on the stage.

## EMPIRE SHOW BEGINS SEASON.

The third season of the Empire Show was inaugurated on Sept. 28 at the Alhambra, Milwaukee, where a new record for business was established. The show has exceeded all expectations, owing to the number of novelties that it offers. James J. Corbett scored his accustomed hit, and the Three Moors proved a sensation. The Permaine Brothers, who were brought from Europe especially for the tour, have scored a pronounced success, their act being decidedly novel.

## CLAYTON KENNEDY.



Photo by Bob Studio, Baltimore.

Clayton Kennedy, whose picture appears above, is meeting with decided success in vaudeville with Mattie Rooney. Miss Rooney's dainty ingenu characterizations, her dancing and other specialties, blend admirably with Mr. Kennedy's methods, and their combined efforts form one of the brightest bits in vaudeville. They will shortly produce The Happy Medium, a satire on Spiritualism, by Mr. Kennedy, which will embrace a series of novel comedy situations and give them an excellent opportunity to introduce their specialities. Lowell Mason is looking after their business interests.

## CIRCUS MEN TEACH SOLDIERS.

On the day that Barnum and Bailey's Circus arrived in a town near Paris recently the entire general staff of the French army were present, under orders from the Government, to get points from the circus people on how the immense organization is moved, housed and fed. The first of the four big trains arrived at five o'clock in the morning, and the others followed shortly after. By nine o'clock the entire army of seven hundred performers and employees were eating a nice hot breakfast.

Meanwhile everything had been made ready for the first performance. All the tents had been erected and the seats mounted. Four hundred horses had been stabled, groomed and fed. The French officers were amazed, and in order to make a comparative test the Thirty-sixth Regiment of Field Artillery was ordered to entrain and detrain. The maneuvers were watched by Mr. Bailey and Mr. McCaddon, general superintendent of the circus, and these gentlemen pointed out many faults in the tactics to the officers, who had a stenographer taking notes which will be embodied in a report to the Minister of War. The staff enjoyed a fine supper in the mess tent with the circus people, after which the Americans opened their eyes by the quick manner in which the entire outfit was packed on the trains for the next stand. The men worked like beavers and had the circus on its way to the next town within three hours after the close of the performance.

## ANOTHER "LOOPER" INJURED.

Paul Castenet, a Brooklyn cyclist, who was engaged to "loop the loop" on a wheel at the Interstate Fair in Trenton, N. J., almost lost his life on Friday last while doing his act. He had accomplished the feat successfully on the four preceding days, though he had a bad fall on Thursday, when his wheel was wrecked and he escaped miraculously. On Friday, when he had reached the top of the loop his wheel swerved and he fell headlong against the supports of the structure. Several women in the audience fainted.

## MAUDE NUGENT RECOVERS.

The many friends of Maude Nugent will be pleased to learn that the clever young woman has recovered from a very severe illness of several weeks' duration, during which she underwent an operation that left her in a very weak condition for some days. Miss Nugent was to have been a member of the Empire Vaudeville company, but had to cancel her contract on account of her indisposition. She expects to return to the stage within a few weeks with a repertoire of new songs.

## VAUDEVILLE JOINTINGS.

The Empire Theatre, Hoboken, N. J., has proved to be one of the most successful ventures ever undertaken by vaudeville managers. It opened less than five weeks ago and with few exceptions has enjoyed a record business at each performance. The theatre is attractively situated and seats about 1,200. The interior is fitted up in the most approved style. Straight-back seats upholstered in green plush occupy the ground floor, the balcony seats being upholstered in green leather. The house is fireproof and has all modern improvements. As it is booked by the Keith management, only the best attractions appear.

George Hambury, a young tenor who can reach high C with almost ease, was recently discovered in Elmira by William Roberts, who will soon be able to see that his protegee is properly placed before the public. Mr. Roberts is confident that when Mr. Hambury is seen and heard he will make an impression that will land him in the front rank of comic opera tenors. He achieved a distinct success recently in vaudeville at Scranton, Pa.

Nat S. Jerome, Holm character comedian, played the Trocadero Theatre, Philadelphia, with The Devil's Daughter last week, and is at the Union Theatre, Brooklyn, this week.

Minnie May Thompson and Billie Willard Wolf are making a big hit in their new act and have most of the season booked in the best vaudeville houses. They open on the Kohl and Castle circuit shortly.

James E. Rome and Marguerite Gergerson made a good impression during their trip through British Columbia, with Barney Ferguson and Carson and Herbert's co. The attraction is playing to big business.

Staley and Birbeck are meeting with great success in England. They were in the bill at the Empire, London, on the occasion of the visit of the Shah of Persia.

Laura Comstock and her three colored boy assistants are meeting with success on tour with Curran's Stock co. The special scenic and electrical effects have caused much favorable comment.

Johnny Van, manager of Barlow's Minstrel co., reports that this attraction is playing to standing room everywhere in spite of bad weather. Nible and Nible are making a big hit with the co.

The Adams Trio, Harry Stewart, Pearl Stevens, and George Scanlon, opened the season with the Empire Vaudeville co. at the Alhambra, Milwaukee, Sept. 28.

Mr. and Mrs. Neil Litchfield, who are now playing the Kohl and Castle circuit, have just concluded eight months of vaudeville dates with only one idle week. They are booked solid until Dec. 1, and their time is being rapidly filled for the remainder of the season.

Murphy and Mack returned to San Francisco last week, after a very successful tour of Australia, under the management of Harry Richards. They will shortly begin a tour of the Coast towns and cities with their own co., in a farce-comedy.

Marie Lloyd suffered a severe loss recently, when her home was destroyed by fire.

The Royal's New Humpty Dumpty co., headed and managed by James E. Adams, the clown, will open its season Oct. 18, touring Maine, New Hampshire and the Eastern country. Mr. Adams has secured the fol-











drawing excellent sale. Recently in Toronto Miss W. Wilson secured a remarkable critical notice from a person who had withdrawn her performance there. The appreciation of her work and the protection as a whole expressed in the criticism, and to Miss Wilson's gratifying to the manager, and to Miss Wilson.

Miss Wilson's first season to a packed house at the O. on Wednesday and the performance was particularly well received.

The following members of the Hoyt Company company, Julia Burnett, Mollie Burnett, Adelaide Bennett, Minnie Harris, Lewis Hutchinson, Charles Bennett, and Thomas. The company is particularly noted for great kindness by Frank J. Mahara, proprietor of Mahara's Minstrels. While on their way to Chicago, O., from Danvers, Tex., they were detained hours on the prairie owing to a flat tire. Mr. Mahara's private car was stationed to the right and they were invited to enjoy its comforts. The minstrel band played and the company partook of an excellent dinner.

Clarence Livingston, the clever son of Elmer Carver, has secured an engagement with the Elmer Carver and an excellent professional career.

Ed. McHugh, who plays the comedy role of Puddin' in The Little Mother, is playing the somewhat similar part of Jim Mason with the Eastern Human Harts company this week, but will return to the cast of The Little Mother next Monday.

Conroy and Mack's Comedians, under the management of Jas. P. Credit, are playing their fourth season at Madison, N. J., on Sept. 18 to one of the largest audiences that has ever assembled in the Opera House at that place. The company is said to be much stronger than last season.

Mr. and Mrs. Herbert L. Flint, the hypnotists, residents in Chicago, are at Ford on Lac, Wis., and to the present time have eclipsed many of their previous records. They have compiled a unique book for advertising purposes containing thirty-four poems, pictures, property, stage and light plots, and cogs.

The Flanery troupe of dancers and instrumentalists, now with the Evil Eye, have added a brass band to their repertoire of acts. The troupe consists of fifteen English girls and their appearance in uniform is said to be very effective.

L. J. French's The King of Tramps is now playing at the Grand National States and is doing large business. The authors, Tremaine and Hall, have written a comedy drama about which much praise has been vouchsafed, and the company, under the management of Harry Levy, is also well known.

Deputies with both the Western and Southern companies have gone beyond the management's most sanguine expectations. Violetta Wilson plays the title-role with the Western company and not Harry Price. Lottie Dwyer plays the title-role with the Southern company.

Edward Weiland's The Tide of Life company is booked solid in one-night stands for a season of thirty-nine weeks, including dates in Michigan, Wisconsin, Illinois, Indiana, Kentucky, Ohio, West Virginia, Pennsylvania, and Pennsylvania. The company is now and the actors and printing elaborately. Return dates are at the manager's disposal in many places.

Frank Barrett and Fannie May are in their sixth week with Elmer Walters' A Millionaire Tramp company (Western) as the comedy party and vaudeville respectively. They also introduce their specialty with songs.

The route for Charles R. Hackett is booked solid up to the middle of March and embraces the Southern States and a tour of California.

The Road to Ruin is playing at R. B. O. Harry and Belle Fields Interglacial in reality they are many shows in Louisville, a typical cash walk.

Charles R. Paul has replaced Lew Wambold as manager of One Night in June, the former having resigned on Sept. 21.

The White Slave recently did phenomenal business in Pittsburgh and the company was expected to be the best that has ever succeeded in the play in that city.

Six members of the Order of Eagles at West Superior, Wis., on Sept. 21, and the military ceremonies and entertainment which followed were much enjoyed. The company is enjoying a successful season and has been profited many times.

Dudley Street Church has taken the management of the Dudley Street Opera House, Boston, Mass., and will play repertoire companies for one and three nights. Contracts with the former manager have all been canceled.

J. G. Statts outside the rights and owns the copyright in the play and England to the dramatization of Bertha M. Clay's novel, A Bitter Almond. Mr. Statts is the author of the play and will protect his rights. Jed Carlton is managing the tour of the play for him and wants open time in Illinois and Indiana.

Wallace and Gilman will open the successful Andromeda of Mount, Pittsburgh, Pa., on October 11. The booking is looked after by Charles P. Gilman, at Green, N. Y.

Al Phillips has been complimented throughout the West for his performance in the Scotch Minister in Berlin, the Scotch Minister.

Lawrence Russell gave notice that after Oct. 5 John Walters will have no further right to present the play. Just Street Town, Mr. Russell claims that his contract with Mr. Walters has been dissolved.

R. F. Westworth, agent for the Opera House, at Green, N. Y., has announced that all time booked prior to Aug. 1 is canceled.

Dorothy Lewis is being featured and playing her old part in The Heart of the Ship Rider, under the management of G. E. Mac. Miss Lewis has displaced her former success on her tour.

F. A. Nathan and E. K. Hensley, of Washington, Pa., are the hosts of the Academy of Music, Theatre, Pa., and will take charge of the house for 11 managers looking after for her. They are requested to communicate with Mr. Hensley at Washington, Pa.

Arthur G. Aldrich has information that his play, The Scotch Minister is being played through the Middle West under American titles, and warns local managers against such performances.

George Payton's Hot Stock company, headed by Belle Franklin, received the highest praise for their performance at the Grand National States, N. Y., on Sept. 18, the company is giving pleasing performance everywhere.

George Cohen, a dancer of unusual grace, has been admitted into a company. His specialty is Kitty Brown in When the Moon Comes Over the Mountains. He has been booked for a tour of the country.

William Rosenfield has been engaged with the Hoyt company, a dancer in New York and a day and a night, for the next three seasons. He is now at Liberty and open to offers.

George R. Miller, manager of the Grand Opera House, New York, has some open time during October at the present season.

The Verona Stock company is finishing this week between Hartford and Connecticut, N. Y., to good business.

Stuchinski and Charles will take on the musical comedy in London. Features include the play in the Grand National States, N. Y., the play and title are now being developed. Francis W. Goring is the representative, at the Knickerbocker Theatre building.

A music artist, accustomed to such work, is wanted for a permanent position in Avenue, New York, J. Joseph Price, one of the best in the city.

A person comes in to a New York agency, which is now of one. Applicants should address "N. Y." care this office.

Manager P. A. Shaw, of the Taylor Opera House, Danbury, Conn., has canceled the date held by Wallace and Gilman.

John Stevens, of 47 West Twenty-ninth Street, wants a stage computer who is a professional singer and comedian. A permanent engagement is offered to the right man.

William A. Nichols, playing old men and characters, is at Liberty and open to offers. His address is 125 Broadway.

Laurence, Belle claims that she is the sole owner of the play, George du Maurier, of which she is the author, and warns against presentations not authorized by her. The play has been produced in New York, Brooklyn, Newark, and New Jersey.

Charles DeWolf, who has retained the scenery for 181-183 Broadway, for the past two years, has just completed a pretty act for Cavallieri Boulevard for Manhattan.

Calumet T. Alton Brown, of 1255 Broadway, wants the address of Mortimer House.

Laura M. Gray, soprano, is open to offers with reasonable attractions. She may be addressed care of this office.

James R. Adams wants an agent capable of building and routing an attraction, experienced and sober. Mr. Adams will be at Niagara, N. Y., this week.

Open time in October and November is to be had at Liberty and open to offers. By applying to Victor Williams, 125 Broadway.

Two-part condition, including critical ideas, are offered for sale by Lindsay, 127 Warren Street, Brooklyn.

ENGAGEMENTS.

L. J. Loring, engaged to play John Snowman in N. Y. with Belle Harvey.

George Walker, for the West comedy role with Clara Wilson in A Woman's Worth (Amos).

Edmund P. O'Leary, to play George in Saville's new production of The Jew and the Jew.



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Haute, Ind., he had his agent use rubber stamp to  
credit me as author, because I followed him in. Con-  
tract calls for said type. After Oct. 10th, 1902,  
Managers play this attraction at their own risk, as I  
intend to take action unless contract is adhered to to  
the letter. Transferring same to Louise Lewy (the  
wife) will only entail action against both parties and  
involve you in unnecessary and expensive litigation.

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A Millionaire Tramp, A Pushin' Shaker,  
Just Struck Town, Etc., Etc.

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U. S. Canada and British copyrights on A Bitter  
Atrocious No. 4894-C4; Was also to blame? DKK:  
No. 1012. Is the sole property of and written by J. G.  
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**RIGHT** of Dramatization of Bertha H. Clay's (Oscar  
Wilde's) **Deceit** work, A Bitter Atrocious (the  
year 1893). Any Manager, Actor or Am-  
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